

# Bullet For My Valentine

SCREAM AIM FIRE

PARENTAL  
ADVISORY  
EXPLICIT CONTENT



# BULLET FOR MY VALENTINE

SCREAM AM FEAR



**WWW.BULLETFORMYVALENTINE1.COM**  
**WWW.MYSPACE.COM/BULLETFORMYVALENTINE**

© 2008 by International Music Publications Ltd  
First published by International Music Publications Ltd in 2008  
International Music Publications Ltd is a Faber Music company  
3 Queen Square, London WC1N 3AU

Arranged by Olly Weeks  
Edited by Lucy Holliday & Alex Davis

Managed by Craig Jennings for Raw Power Management  
[www.rawpowermanagement.com](http://www.rawpowermanagement.com)  
Assisted by Tristan Lillingston

Art Direction + Design: Jeff Gilligan  
Photo-illustrations by Don Clark for Invisible Creature  
Photography: Chapman Baehler

Printed in England by Caligraving Ltd  
All rights reserved

The text paper used in this publication is a virgin fibre product that is manufactured in the UK to ISO 14001 standards.  
The wood fibre used is only sourced from managed forests using sustainable forestry principles.  
This paper is 100% recyclable.

ISBN10: 0-571-53174-1  
EAN13: 978-0-571-53174-5

Reproducing this music in any form is illegal and forbidden  
by the Copyright, Designs and Patents Act, 1988

To buy Faber Music publications or to find out about the  
full range of titles available, please contact your local music  
retailer or Faber Music sales enquiries:

Faber Music Ltd, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England  
Tel: +44(0)1279 82 89 82 Fax: +44(0)1279 82 89 83  
[sales@fabermusic.com](mailto:sales@fabermusic.com) [fabermusic.com](http://fabermusic.com)



# BULLET FOR MY VALENTINE

## SCREAM AIM FIRE

04. SCREAM AIM FIRE

14. EYE OF THE STORM

24. HEARTS BURST INTO FIRE

37. WAKING THE DEMON

48. DISAPPEAR

60. DELIVER US FROM EVIL

74. TAKE IT OUT ON ME

88. SAY GOODNIGHT

99. END OF DAYS

114. LAST TO KNOW

121. FOREVER AND ALWAYS

BONUS SONG: 133. ASHES OF THE INNOCENT

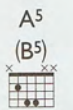
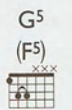
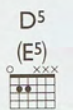
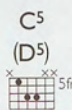
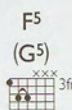
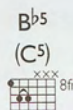
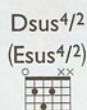
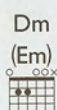


# SCREAM AIM FIRE

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D ④ = C  
② = A ⑤ = G  
③ = F ⑥ = D



♩ = 184

N.C.  
(Drums)

Dm  
(Em)  
Elec. Gtr. 1

Fig. 1

Elec. Gtrs. 3 & 4 play Figs. 3 & 4 (2° only)

14 0 0 12 14 0 0 0 0 0 0 12 14 15 14 12 14

Elec. Gtr. 2

Fig. 2

10 0 0 9 10 0 0 0 0 0 0 9 10 12 10 9 10

Dsus4/2  
(Esus4/2)

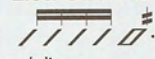
Dm  
(Em)

B<sup>b</sup>5  
(C<sup>5</sup>)

F<sup>5</sup>  
(G<sup>5</sup>)

C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtrs. 1 & 2



w/ dist.

P.M.-----

5

Elec. Gtr. 3

Fig. 1

12 0 0 0 14 12 0 0 0 0 0 0 15 12 14 12 12 12 12 12 14 16 17 12 14 16 11

Elec. Gtr. 4

Fig. 2

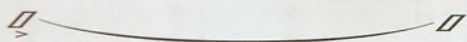
9 0 0 0 10 9 0 0 0 0 0 0 12 9 10 14 14 14 14 14 16 17 19 14 16 17 12



D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtr. 3

N.C.

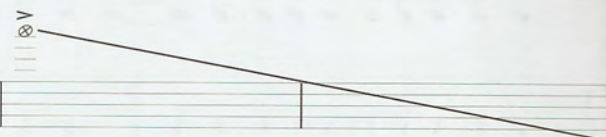


P.S.-----

(Sing 2° only)

(⊗)----- (⊗)

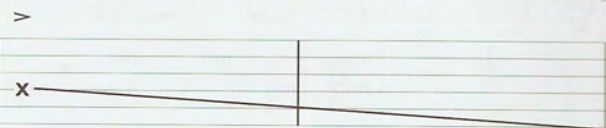
CHARGE!-----



P.S.-----



P.S.-----



Elec. Gtr. 1 (1° only)

Fig. 3 -----

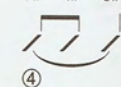
Elec. Gtr. 2 (1° only)

Fig. 4 -----

D<sup>5</sup>  
(E<sup>5</sup>)E<sup>b5</sup> D<sup>5</sup>  
(F<sup>5</sup>) (E<sup>5</sup>)E<sup>b5</sup>  
(F<sup>5</sup>)D<sup>5</sup>  
(E<sup>5</sup>)E<sup>b5</sup> D<sup>5</sup>  
(F<sup>5</sup>) (E<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)

Elec. Gtr. 2

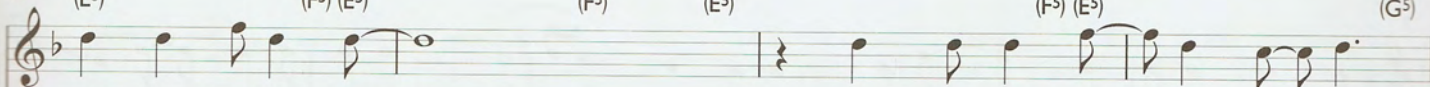
7fr 4fr 5fr



④

7

15

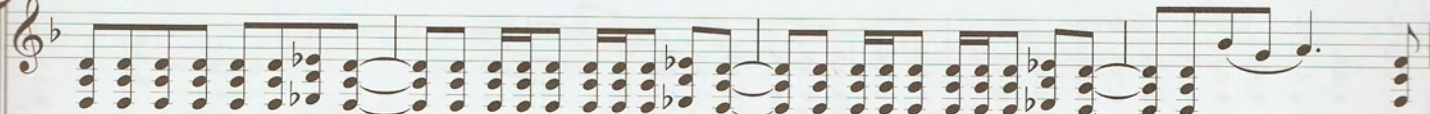


1. Kill your en - e - mies,\_\_\_  
2. Fuck, this bat-tle - field\_\_\_

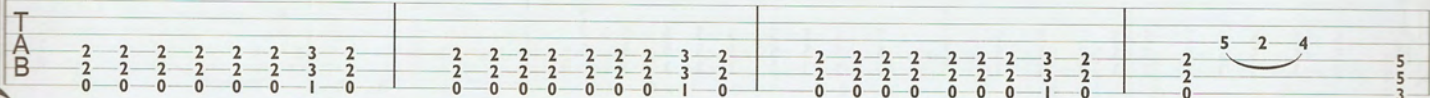
my broth - ers dead\_\_\_ a - round me.  
the bul - lets tear\_\_\_ a - round me.

Elec. Gtrs. 1 &amp; 2

Elec. Gtr. 1



w/ palm muting





23

27

27

The call\_ is made,\_ it's one\_ for all,\_\_\_\_ will I meet my mak - er?\_\_\_\_  
The call\_ is made,\_ it's one\_ for all,\_\_\_\_ take no pris - 'ners.\_\_\_\_

C<sup>5</sup>  
(D<sup>5</sup>)

A<sup>5</sup>  
(B<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

TAB

5 5 5 5 5 5 5 5 5 5 5 5 7 7 5 4 4 2 2 0  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3







## Bass arr. Gtr.

7<sup>tr</sup> cont. sim.

⑤

D<sup>5</sup>(E<sup>5</sup>)F<sup>5</sup>(G<sup>5</sup>)C<sup>5</sup>(D<sup>5</sup>)D<sup>5</sup>(E<sup>5</sup>)

39

ov - er the top, ov - er the top, right now it's kill - ing time,

## Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 3

TAB

D<sup>5</sup>(E<sup>5</sup>)

N.C.

D<sup>5</sup>(E<sup>5</sup>)

N.C.

F<sup>5</sup>(G<sup>5</sup>)C<sup>5</sup>(D<sup>5</sup>)D<sup>5</sup>(E<sup>5</sup>)

43

ov - er the top, ov - er the top.) the on - ly way out is to die.

TAB

47

Dsus<sup>4/2</sup>  
(Esus<sup>4/2</sup>)Dm  
(Em)

God has spo - ken through his con - science as I

## Elec. Gtr. 1

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Elec. Gtr. 2 plays Fig. 2

TAB



51

B<sup>b5</sup> (C<sup>5</sup>) F<sup>5</sup> (G<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

scream, aim and fire, the death toll grows high - er,

Elec. Gtrs. 1 & 2

P.M. -----

TAB

|    |    |    |    |    |    |    |    |    |    |    |   |   |   |
|----|----|----|----|----|----|----|----|----|----|----|---|---|---|
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 7 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 7 |
| 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 3 | 3 | 5 |

55

Dsus<sup>4/2</sup> (Esus<sup>4/2</sup>) Dm (Em)

God has spo - ken through his con - science as I

Elec. Gtr. 1

P.M. -----

Elec. Gtr. 2 plays Fig. 2

TAB

|    |   |   |    |    |   |   |   |   |    |    |    |    |    |    |    |   |   |   |    |    |   |   |   |   |    |    |    |
|----|---|---|----|----|---|---|---|---|----|----|----|----|----|----|----|---|---|---|----|----|---|---|---|---|----|----|----|
| 14 | 0 | 0 | 12 | 14 | 0 | 0 | 0 | 0 | 12 | 14 | 15 | 14 | 12 | 14 | 12 | 0 | 0 | 0 | 14 | 12 | 0 | 0 | 0 | 0 | 15 | 12 | 14 |
|----|---|---|----|----|---|---|---|---|----|----|----|----|----|----|----|---|---|---|----|----|---|---|---|---|----|----|----|

59

B<sup>b5</sup> (C<sup>5</sup>) F<sup>5</sup> (G<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>) To Coda

scream, aim and fire, the death toll grows high - er.

Elec. Gtrs. 1 & 2

P.M. -----

TAB

|    |    |    |    |    |    |    |    |    |    |    |   |   |   |   |
|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 7 | 2 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 7 | 2 |
| 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 3 | 3 | 5 | 0 |



63

D<sup>5</sup> (E<sup>5</sup>) N.C. D<sup>5</sup> (E<sup>5</sup>)

Scream, aim, fire.

(Play bracketed notes 1° only)

P.S.----- w/ palm muting

TAB

70

1. N.C. 2. D<sup>5</sup> (E<sup>5</sup>) F<sup>5</sup> (G<sup>5</sup>) D<sup>5</sup> (E<sup>5</sup>)

TAB

76

N.C. w/ bar D<sup>5</sup> (E<sup>5</sup>) F<sup>5</sup> (G<sup>5</sup>) B<sup>b5</sup> (C<sup>5</sup>) A<sup>5</sup> (B<sup>5</sup>)

TAB



D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

w/ palm muting

Fig. 7

Elec. Gtr. 3

Fig. 7

83

1 2 3 4 5 6 7 8

1/2

(14)

14

17

15 12 14 12 15 12 17 12

w/ bar

F<sup>5</sup>(G<sup>5</sup>)

5fr 2fr 4fr

③

Elec. Gtr. 2 play Fig. 6

86

15 12 14 12 15 12 17 12

full

15

17

1 1/2

15

15

15

17

w/ bar

3

+

C<sup>5</sup>(D<sup>5</sup>)A<sup>5</sup>(G<sup>5</sup>)

Elec. Gtr. 3

89

3 3 3 3 3 3 3 3

12 17 20 24 20 17 12 17 20 24 20 17

10 16 19 22 19 16 10 16 19 22 19 17

+

Elec. Gtr. 4

92

3

12



D<sup>5</sup>  
(E<sup>5</sup>)

91

Elec. Gtrs. 1 & 2 play Fig. 7

TAB

19 17 15 17 19 17 19 17 15 19 19 17 15 17 19 15

15 14 12 14 15 12 15 14 12 15 12 15 14 15 12 15 15 13 12 13 15 12

F<sup>5</sup>  
(G<sup>5</sup>)

C<sup>5</sup>  
(D<sup>5</sup>)

A<sup>5</sup>  
(G<sup>5</sup>)

D.<sup>5</sup> al Coda

95

w/ pitchshifter ad lib. set on D minor  
Elec. Gtrs. 1 & 2 play Fig. 6

TAB

(15) (14) (15)

12 14 15 12 14 15 12 14 16 12 14 16 13 15 17 14 15 17

full

## Coda

D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

99

TAB

2 2 0 14 14 12



[illegible]

119

F<sup>5</sup> (G<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      A<sup>5</sup> (B<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      N.C.

TAB

2 2 2 2 2 2  
2 2 2 2 2 2  
0 0 0 0 0 0

2 2  
2 2  
0 0

5 5  
5 5  
3 3

5 4  
5 4  
3 2

2 2 2 2 2 2  
2 2 2 2 2 2  
0 0 0 0 0 0

2 2  
2 2  
0 0

2 2  
2 2  
0 0

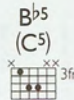
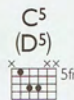
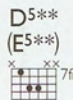
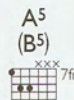
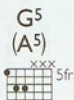


# EYE OF THE STORM

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

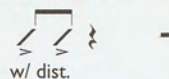
## TUNE GUITARS:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

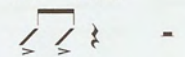


♩ = 184

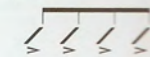
D<sup>5</sup>  
(E<sup>5</sup>) N.C.  
Elec. Gtr. 2



D<sup>5</sup>  
(E<sup>5</sup>) N.C.



A<sup>b5</sup>  
(B<sup>b5</sup>)



Elec. Gtr. 1

4/4

P.M. - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. - - cont. sim.

w/ dist.

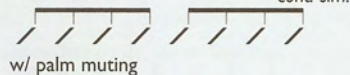
TAB

0 0 12 0 0 10 0 8 0 7 0 0 8 7 5 7 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6



D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtr. 2



D<sup>5</sup>  
(E<sup>5</sup>)

5

1. ♪ Can you hear the thun - der, - can you feel the rain - it pours? \_\_\_\_\_  
2. Can you see the light - ning, can you feel the wind it soars? \_\_\_\_\_

A<sup>b5</sup>  
(B<sup>b5</sup>)

Elec. Gtr. 1

4/4

TAB

0 0 12 0 0 10 0 8 0 7 0 0 8 7 5 7 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6

Elec. Gtrs. 5 & 6 (on ♪ only)

4/4

TAB

· (12) ·



Play 2° only

A<sup>b5</sup> N.C. A<sup>b5</sup> N.C.  
(B<sup>b5</sup>) (B<sup>b5</sup>)

Elec. Gtrs. 1 &amp; 2 (2° only)

D<sup>5</sup>  
(E<sup>5</sup>)A<sup>b5</sup>  
(B<sup>b5</sup>)  
(Sing 2° only)  
(b x')

(b x')

Nail down all your win - dows then bar - ri - cade the doors.  
Pack up your be - long - ings, let cha - os take con - trol.

(Take con -

TAB

0 0 12 0 0 10 0 8 0 7 0 0 8 7 5 7 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6

D<sup>5</sup>  
(E<sup>5</sup>)A<sup>b5</sup>  
(B<sup>b5</sup>)

Moth - er Na - ture's fu - ry (she) takes you by the hand,  
Moth - er Na - ture's fu - ry (she) takes you by the hand.  
- trol!)

TAB

0 0 12 0 0 10 0 8 0 7 0 0 8 7 5 7 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6

D<sup>5</sup>  
(E<sup>5</sup>)A<sup>b5</sup>  
(B<sup>b5</sup>)

show - ing all but mer - cy, wreak - ing death up - on the land, go!  
Rips this world to piec - es, bid fare - well to all you know, go!

TAB

0 0 12 0 0 10 0 8 0 7 0 0 8 7 5 7 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6



**Elec. Gtr. I**

5fr 4fr 5fr 7fr

3

④

N.C.  
Elec. Gtr. 2

**Elec. Gtr. I**

P.M.-----

**Elec. Gtr. 2**

w/ palm muting  
Fig. I -----

|     |                             |                 |                               |                             |   |
|-----|-----------------------------|-----------------|-------------------------------|-----------------------------|---|
| TAB | 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 - 9 - 7 - 7 - 9 - 9 - 7 - 7 | 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 0 |
|     | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 |                               | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 5 |
|     | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |                               | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 3 |

w/ palm muting  
Fig. 1 - - - - -



34 D5\* (E5\*) N.C.

hea - vens - just op - en - and fall? We are

P.M. -----

Fig. 1 -----

P.M. -----

38

D5\*  
(E5\*)

B<sup>b</sup>maj7 F5  
(Cmaj7) (G5)

caught in the eye of the storm. All that's

Elec. Gtr. I

Elec. Gtr. 2 plays Fig. 1

P.M.-----

TAB

|                                 |                         |                 |                                 |   |
|---------------------------------|-------------------------|-----------------|---------------------------------|---|
| 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9 9 9 | 9 9 7 7 9 9 7 7 | 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 0 |
| 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 5 |
| 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 |
|                                 |                         |                 |                                 | 3 |

D5\*  
(E5\*)

left are just bod - ies to mourn.

To Coda N.C.

P.M.-----

TAB

9 9 7 7 0 0 0 0 5 7 0 9 9 7 7 9 9 7 7 5 5 4 2 2 2 5 4 2 5 4



D<sup>5</sup>  
(E<sup>5</sup>)  
Elec. Gtr. 2

46

Yeah!

Elec. Gtr. 1

Tablature for Elec. Gtr. 1 (Measures 46-50):

5 0 0 7 0 0 7 0 | 0 7 0 0 10 7 0 7 | 0 0 0 0 0 0 0 | 5 0 7 0 9 0 10 7 | 0 0 0 0 0 0 0

P.M. markings: P.M.-- P.M.-- P.M.-- P.M.-- P.M.----- P.M. P.M. P.M. P.M.-----

1.

w/ bar

2.

P.S.-----

51

P.M.-----

w/ bar

Tablature for Elec. Gtr. 1 (Measures 51-55):

0 0 0 0 10 7 0 5 | 7 5 0 3 | 5 3 0 3 | (5) 7 5 0 3 | 5 3 0 2

D<sup>5\*</sup>  
(E<sup>5\*</sup>)C<sup>5\*</sup>  
(D<sup>5\*</sup>)D<sup>5\*</sup>  
(E<sup>5\*</sup>)C<sup>5\*</sup>  
(D<sup>5\*</sup>)

56

(Sing 2° only)

Caught in the eye of the storm.

(Sing 2° only)

(Caught in the eye of the

Elec. Gtr. 1

Tablature for Elec. Gtr. 1 (Measures 56-60):

5 0 0 7 0 0 7 0 | 0 7 0 0 10 7 0 7 | 0 0 0 0 0 0 0 | 5 0 7 0 9 0 10 7

P.M. markings: P.M.-- P.M.-- P.M.-- P.M.-- P.M.----- P.M. P.M. P.M.



I.  
B<sup>5</sup>\*  
(C<sup>5</sup>\*)

G<sup>5</sup>  
(A<sup>5</sup>)

A<sup>5</sup>  
(B<sup>5</sup>)

P.M.-----

TAB

0 0 0 0 0 0 | 0 0 0 0 10 7 0 5 | 7 5 0 3 | 5 3 0 5

2.

B<sup>b5\*</sup>  
(C<sup>5\*</sup>)  
Elec. Gtr. 2

G<sup>5</sup>  
(A<sup>5</sup>)

A<sup>5</sup>  
(B<sup>5</sup>)

D<sup>5\*\*</sup>  
(E<sup>5\*\*</sup>)

The musical score is written for guitar and voice. The guitar part is in E-flat major (three flats) and 4/4 time. It begins with a two-measure rest, followed by a melodic line starting on G4 (first space) and moving up stepwise to D5 (second space). The vocal part enters in the second measure with the lyrics 'Caught in the eye of the storm.' The melody is simple, mostly staying within the first two spaces of the treble clef. The song concludes with the lyrics 'storm, the storm.)' over a final melodic phrase.

Caught in the eye of the storm.

storm, the storm.)

[illegible]

Bass arr. Gtr.

Elec. Gtr. 3

w/ dist.

19



D5\*\*  
(E5\*\*)

$$\begin{array}{c} C^5 \\ (D^5) \end{array}$$

D5\*\*  
(E5\*\*)

68 Elec. Gtr. 1 &amp; 2

[illegible]

**Elec. Gtr. 3**

$$\begin{matrix} C^5 \\ (D^5) \end{matrix}$$

$B^b_5$   
( $C^5$ )

70

[illegible]

**Elec. Gtr. 4**

15fr

④

①  
w/ die

W/ DIS

10



—

H

0

9  
9

—7—

—

22


$$\equiv$$

|  |  |
|--|--|
|  |  |
|  |  |



—19—

\_\_\_\_\_

---

73

$$G^5$$

$$(A^5)$$
$$\bar{A}^5$$

(R5)

Fig. 2



**D5++**  
(E5++)  
**Elec. Gtr. 4**

76

w/ sweep picking as in Elec. Gtr. 1  
Elec. Gtrs. 1 & 2 play Fig. 2

**C5**  
(D5)

**D5++**  
(E5++)

**Elec. Gtr. 3**

**C5**  
(D5)

**Bb5**  
(C5)

**G5**  
(A5)

**A5**  
(B5)

**Bb5**  
(C5)

**Elec. Gtrs. 1 & 2**



## Elec. Gtrs. 1 &amp; 2



## Elec. Gtr. 4

## Elec. Gtr. 6

84

full

15

12 12 12 12 11

12 12 15 12 12

12

## Elec. Gtr. 3

## Elec. Gtr. 5

1/2

14

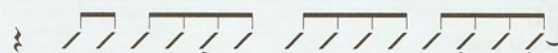
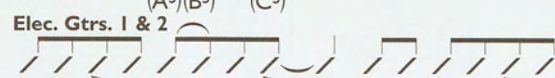
15 15 15 15 14

16 15 16 15 16 12

G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup>  
(A<sup>5</sup>)(B<sup>5</sup>) (C<sup>5</sup>)

Elec. Gtrs. 1 & 2

N.C.

C<sup>5</sup>  
(D<sup>5</sup>)

## Elec. Gtr. 6

89

15

12 12 12 12 12

14 16

5 4 2 4 5

12 12 15 12 11

## Elec. Gtr. 5

15

16 16 16 16

12 14

4 2 0 2 4

16 15 16 15 15 14



## D.S. al Coda

Chord symbols:  $A^5$  ( $B^5$ )  $G^5$  ( $A^5$ )  $A^5$  ( $B^5$ )  $B^b5$  ( $C^5$ )  $C^5$  ( $D^5$ ) N.C.

94

TAB

12 12 15 12 12 12 12 12 12 12 14 11 12 14

16 15 16 15 16 15 12 16 15 16 15 16 12 14 12 13

## ⊕ Coda

100

N.C.  $D^5$  ( $E^5$ ) N.C.  $A^b5$  ( $B^b5$ )  $D^5$  ( $E^5$ )

to mourn.

Elec. Gtr. 2

3 3

TAB

5 4 2 5 4 2 5 4 2 0 2 2 8 8 8 8 2

0 6 6 6 6 0 2 2 0

Elec. Gtr. 1

3 3

P.M. - 1 P.M. - 1 P.M. P.M. P.M. - 1

TAB

0 3 1 0 2 1 0 2 0 4 0 0 12 0 0 10 0 8 0 7 0 0 8 8 8 8 2

6 6 6 6 0 6 6 6 6 2 2 0

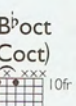
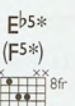
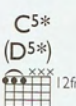
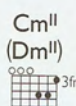
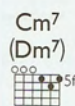
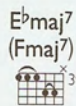
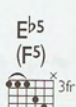
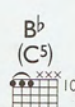
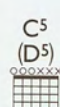
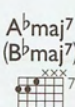
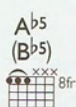
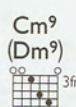
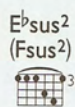


# HEARTS BURST INTO FIRE

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D      ④ = C  
② = A      ⑤ = G  
③ = F      ⑥ = C



$\text{♩} = 131$

$E^b\text{sus}^2$   
(F $\text{sus}^2$ )  
Elec. Gtr. 2

w/ clean tone & chorus  
Fig. 1

$E^b\text{sus}^2$   
(F $\text{sus}^2$ )

$Cm^9$   
(Dm $^9$ )

Fig. 1

$E^b\text{sus}^2$   
(F $\text{sus}^2$ )

$Cm^9$   
(Dm $^9$ )

Elec. Gtr. 1

w/ dist.  
Elec. Gtr. 2 plays Fig. 1

$E^b\text{sus}^2$   
(F $\text{sus}^2$ )

$Cm^9$   
(Dm $^9$ )

w/ feedback



A<sup>b5</sup>  
(B<sup>b5</sup>)A<sup>b</sup>maj<sup>7</sup>  
(B<sup>b</sup>maj<sup>7</sup>)A<sup>b5</sup>  
(B<sup>b5</sup>)A<sup>b</sup>maj<sup>7</sup>  
(B<sup>b</sup>maj<sup>7</sup>)C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

A<sup>b5</sup>  
(B<sup>b5</sup>)A<sup>b</sup>maj<sup>7</sup>  
(B<sup>b</sup>maj<sup>7</sup>)A<sup>b5</sup>  
(B<sup>b5</sup>)A<sup>b</sup>maj<sup>7</sup>  
(B<sup>b</sup>maj<sup>7</sup>)C<sup>5</sup>  
(D<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)







33

E<sup>b</sup>maj<sup>7</sup>  
(Fmaj<sup>7</sup>)E<sup>b</sup>5  
(F5)E<sup>b</sup>maj<sup>7</sup>  
(Fmaj<sup>7</sup>)E<sup>b</sup>5  
(F5)

1. I'm com - ing home, I've been gone for far too long.  
 2. You're not a lone, I know I'm far from home.

## Elec. Gtr. 2

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M.

Fig. 2

TAB

## Elec. Gtr. 3

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M.

Fig. 3

TAB

37

Cm<sup>11</sup>  
(Dm<sup>11</sup>)Cm<sup>7</sup>  
(Dm<sup>7</sup>)Cm<sup>11</sup>  
(Dm<sup>11</sup>)E<sup>b</sup>5  
(F5)

do you re - mem - ber me at all?  
 do you re - mem - ber me at all?

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M.

Fig. 2

TAB

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M.

Fig. 3

TAB



[illegible]

45

Cm<sup>II</sup> (Dm<sup>II</sup>) Cm<sup>7</sup> (Dm<sup>7</sup>) Cm<sup>II</sup> (Dm<sup>II</sup>) A<sup>b5</sup> (B<sup>b5</sup>)

I'm \_\_\_\_\_ dream - ing, \_\_\_\_\_ too much time \_\_\_\_\_ with - out \_\_\_\_\_ you spent.  
I'm \_\_\_\_\_ scream - ing, \_\_\_\_\_ no more days \_\_\_\_\_ with - out \_\_\_\_\_ you spent.

P.M.-----| P.M. P.M.-----| P.M. P.M.-----| P.M. P.M. P.M. P.M.

TAB

5 3 3 5 3 5 5 6 7 5 6 7 3 5 5 1 3 0 6 5 3 0 0 8 8

[illegible]



53

$A^{\flat 5}$  ( $B^{\flat 5}$ )  $B^{\flat 5}$  ( $C^5$ )  $A^{\flat 5}$  ( $B^{\flat 5}$ )  $B^{\flat 5}$  ( $C^5$ )  $C^5*$  ( $D^5*$ )

now I'm torn, — now I'm torn.

Elec. Gtr. 1

full  
12 12 10

P.M. ---|

P.M. -----|

P.M. ---|

P.M. -----|

8 8 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 8 10 12  
8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 8 10 12  
8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 8 10 12

$C^5*$  ( $D^5*$ )

Elec. Gtr. 3

P.M. ---|

$B^{\flat 5}$  ( $C^5$ )

$A^{\flat 5}$  ( $B^{\flat 5}$ )

P.M. ---|

$E^{\flat 5*}$  ( $F^5*$ )

$B^{\flat 5}$  ( $C^5$ )

P.M. -----|

$A^{\flat 5}$  ( $B^{\flat 5}$ )

$B^{\flat 5}$  ( $C^5$ )

$C^5*$  ( $D^5*$ )

57

I've been far a - way..

Elec. Gtr. 1

8 10 8 13 10 8 10 8 10

Elec. Gtr. 2

9 10 9 13 10 9 10 10 12



**Elec. Gtr. I**

Elec. Gtr. 2

Elec. Gtr. 2

TAB

9 10 9 13 10 9 10 12 12 10 12 10 10 12

C5\* (D5\*) Elec. Gtr. 3 A<sup>b</sup>5 (B<sup>b</sup>5) B<sup>b</sup>5 (C5) A<sup>b</sup>5 (B<sup>b</sup>5) B<sup>b</sup>5 (C5) C5\* (D5\*)

The first system of musical notation for 'The Sound of Silence' features a single melodic line for the electric guitar. The staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The notation includes a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece is in the key of A-flat major (B-flat minor), and the guitar part is labeled 'Elec. Gtr. 3'. The system concludes with a double bar line.

65

C5\* (D5\*)

Bb5 Ab5 (C5) (Bb5)

C5\* Bb5 (D5\*)(C5)

Ab5 Bb5 C5\* (Bb5) (C5) (D5\*)

bursts in to fire, hearts

Elec. Gtr. I

12 10 12 10

TAB

[illegible]



**Elec. Gtr. 3**

A<sup>b5</sup> (B<sup>b5</sup>) B<sup>b5</sup> (C<sup>5</sup>) To Coda ♪ B<sup>b</sup>oct (Coct) E<sup>b5</sup> (F<sup>5</sup>) B<sup>b</sup>oct (Coct)

P.M.--| P.M.--| P.M.-----|

burst in - to fire.

**Elec. Gtr. 2**

P.M.--| P.M.----|

7  
7 8 7 5  
5

10 9 7 5  
8 8 7 5 3

5 5 5 5 5 5  
5 5 5 5 5 5  
3 3 3 3 3 3

6  
5  
3

5 7 7 7 7 7 7 7

10

[illegible]

arms, — just sheets to hold — me. — — — — — Has this



84

world stopped turn ing?

A<sup>b5</sup> (B<sup>b5</sup>) B<sup>b5</sup> (C<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

TAB

87

Are we for - ev - er to be a - part,

A<sup>b5</sup> (B<sup>b5</sup>) B<sup>b5</sup> (C<sup>5</sup>) E<sup>b5</sup> (F<sup>5</sup>)

TAB

90

E<sup>b5</sup> (F<sup>5</sup>) E<sup>b</sup> maj<sup>7</sup> (F maj<sup>7</sup>) E<sup>b5</sup> (F<sup>5</sup>) E<sup>b</sup> maj<sup>7</sup> (F maj<sup>7</sup>) E<sup>b5</sup> (F<sup>5</sup>) E<sup>b</sup> maj<sup>7</sup> (F maj<sup>7</sup>) E<sup>b5</sup> (F<sup>5</sup>)

for - ev - er to be a - part?

Elec. Gtr. 1 feedback 15fr ② cont. sim.

Elec. Gtr. 2 & Ac. Gtr.

P.M.----- P.M. P.M.----- P.M.----- P.M. P.M.----- P.M.----- P.M.

Fig. 4

TAB



*D.S. al Coda*

94

E<sup>b</sup>maj<sup>7</sup>  
(Fmaj<sup>7</sup>)

E<sup>b</sup><sub>5</sub>  
(F<sub>5</sub>)

N.C.

A<sup>b</sup><sub>5</sub>  
(B<sup>b</sup><sub>5</sub>)

Elec. Gtr. 2

P.M.-----| P.M. P.M.--| P.M.--| P.M. P.M.--| P.M.--| P.M.

6 5 5 5 6 5 6 5 6 5 6 5

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

 **Coda**

98

**Elec. Gtr. 3**

B<sup>b</sup>oct  
(Coct)

E<sup>b</sup>5  
(F<sup>5</sup>)

E<sup>b</sup>ma7  
(Fma7)

**Elec. Gtr. 2**

**Elec. Gtr. 1**

(I'm

w/ echo

Elec. Gtr. 2 plays Fig. 4

13 12 13

**TAB**

5 7 7 7 7 7 3 3

20

$E^b5$  (F5)  $E^b\text{maj}7$  (Fmaj7)  $E^b5$  (F5)  $E^b\text{maj}7$  (Fmaj7)  $E^b5$  (F5)

com - ing home.) I've been gone for far too long.

12 10 9 10 13 12 13 12 10 9 10



103

*E<sup>b</sup>maj7 (Fmaj7) E<sup>b</sup>5 (F5) E<sup>b</sup>maj7 (Fmaj7) E<sup>b</sup>5 (F5) E<sup>b</sup>maj7 (Fmaj7) E<sup>b</sup>5 (F5)*

(I'm com - do you re - mem - ber me at all?\_

*full*

*Elec. Gtr. 3 tacet*

*full*

**TAB**

**Elec. Gtr. 4**

*w/ echo*

*1/2*

**TAB**

107

*E<sup>b</sup>5 (F5) E<sup>b</sup>maj7 (Fmaj7) E<sup>b</sup>5 (F5) E<sup>b</sup>maj7 (Fmaj7) E<sup>b</sup>5 (F5)*

(Sing small notes 2° only)

(I'm leav - ing, I'm scream - ing,

**Elec. Gtrs. 1 & 4**

**TAB**

**Elec. Gtr. 3**

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M.

*Elec. Gtr. 2 plays Fig. 2*

**TAB**



[illegible]

2.

Cm<sup>11</sup>  
(Dm<sup>11</sup>)

Cm<sup>7</sup>  
(Dm<sup>7</sup>)

Cm<sup>11</sup>  
(Dm<sup>11</sup>)

E<sup>b</sup><sub>5</sub>  
(F<sup>5</sup>)

I'm dream - ing When hearts burst in - to fire!

P.M.----- P.M. P.M.----- P.M. P.M.-----

Elec. Gtrs. 1 + 2

5 3 3 5 5 5 12 8 10 0 0

6 5 5 5 7 12 8 10 0 0

7 5 5 7 12 8 10 0 0

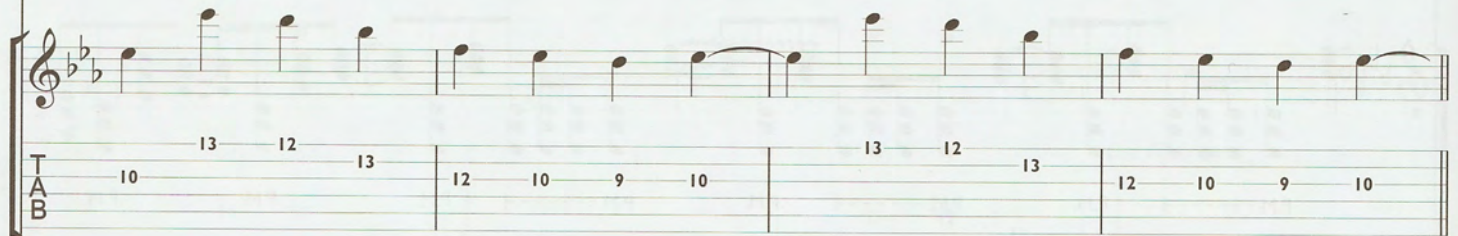


C<sup>5</sup>  
(D<sup>5</sup>)

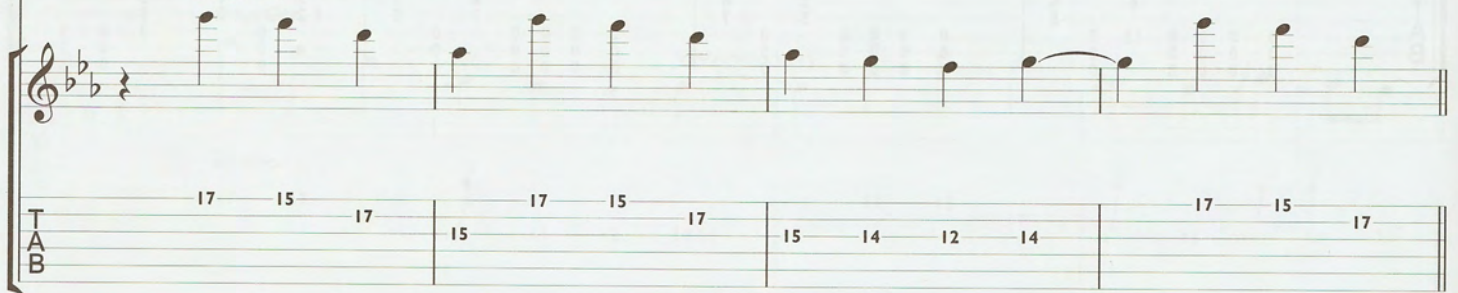
Elec. Gtrs. 2 & 3



Elec. Gtr. 1



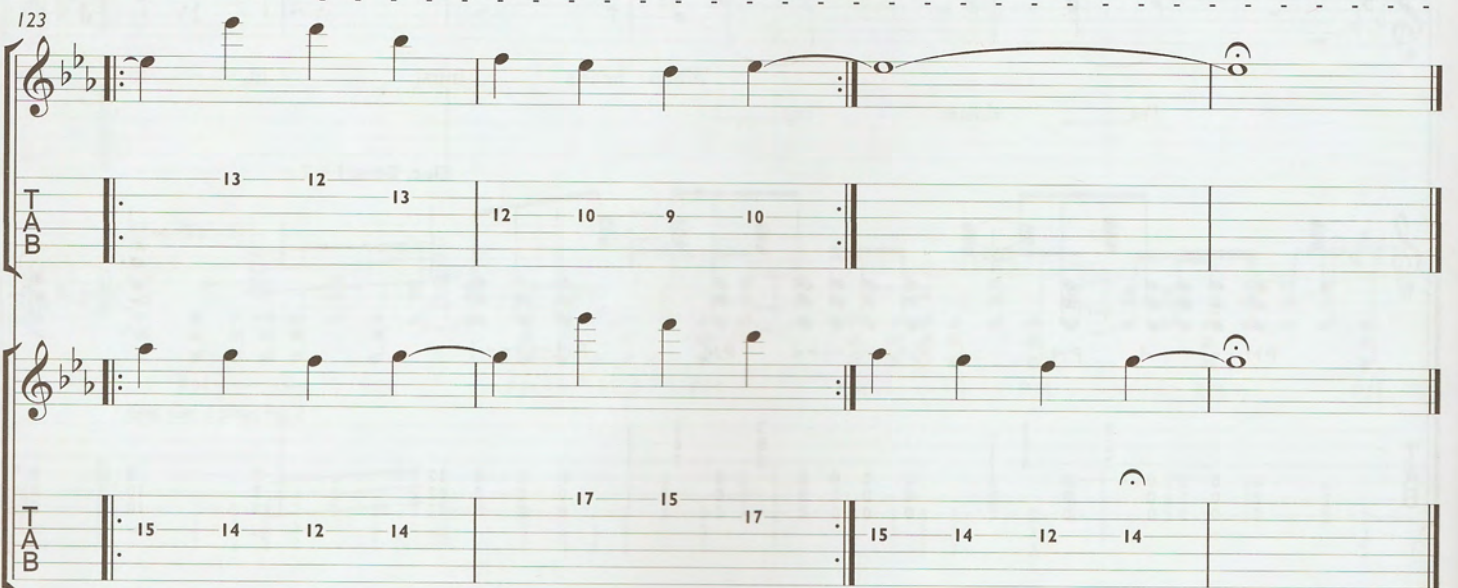
Elec. Gtr. 4



Repeat section x8  
(Guitar parts slowly  
get out of sync.)

w/ feedback

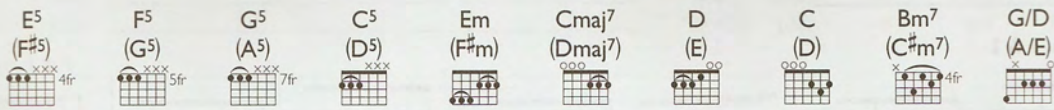
rit. (from 4°)





# WAKING THE DEMON

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas



## INTRO

♯ = D    ④ = C  
♭ = A    ⑤ = G  
♮ = F    ⑥ = C

♩ = 122

E<sup>5</sup>

(F<sup>#5</sup>)

Elec. Gtr. 2 (2° only)

w/ dist.

E<sup>5</sup> N.C.

(F<sup>#5</sup>)

Elec. Gtr. 1

E<sup>5</sup>  
(F<sup>#5</sup>)

N.C.

F<sup>5</sup> G<sup>5</sup>  
(G<sup>5</sup>) (A<sup>5</sup>)

First system of guitar notation. Top staff: Treble clef, 2/4 time, key of D major. Rhythm: P.M. (Palm Mute) with various note values and rests. Bottom staff: TAB notation with fret numbers (4, 5, 7) and bends.

Second system of guitar notation. Top staff: Treble clef, 2/4 time, key of D major. Rhythm: P.M. (Palm Mute) with various note values and rests. Bottom staff: TAB notation with fret numbers (4, 5, 7) and bends.

Third system of guitar notation. Top staff: Treble clef, 2/4 time, key of D major. Rhythm: P.M. (Palm Mute) with various note values and rests. Bottom staff: TAB notation with fret numbers (4, 5, 7) and bends.



9  $E^5$  ( $F\sharp^5$ ) (Sing 2° only)  $E^5$  ( $F\sharp^5$ )  $F^5$  ( $G^5$ )  $G^5$  ( $A^5$ )

**Elec. Gtrs. 1 & 2**

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

Fig. 1 -----

TAB

4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 4 7 4 4 4 5 7

13  $E^5$  ( $F\sharp^5$ ) (Sing 1° only) Repeat section x3

Arrgghh!

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

Fig. 1 -----

TAB

4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 4 7 4 5 4 7 4 5 4

17  $C^5$  ( $D^5$ ) N.C.

Two, three, four!

**Elec. Gtr. 1**

**Elec. Gtr. 2**

TAB

0 0 7 4 6 4 7 4 6 4

TAB

0 0 7 4 5 4 7 4 5 4 9 6 7 6 9 6 7 6



21  $E^5$  ( $F^{\sharp 5}$ )

1. Help - less, \_\_\_\_\_ my eyes are bleed - ing from the  
 2. Cau - tion! \_\_\_\_\_ There's just no lim - its to the

## Elec. Gtrs. 1 &amp; 2

P.M.-----| P.M.--| P.M.--| P.M.-----| P.M.--| P.M.--|

TAB

4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 4 7 4 4 4 5 7

25

fear that's in - side. You sealed your de - mise when you  
 bound - aries\_ you push. I've warned you\_ but you still\_ just

P.M.-----| P.M.--| P.M.--| P.M.-----| P.M.--|

TAB

4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 4 7 4 5 4 7 4 5 4

29  $F^5$  ( $G^5$ )  $G^5$  ( $A^5$ )

took what\_ was mine. \_\_\_\_\_ Don't try to stop me from av -  
 fuck with\_ my mind. \_\_\_\_\_ There's no es - cape\_ from this

P.M.-----| P.M.--| P.M.--| P.M.-----| P.M.--| P.M.--|

TAB

4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 4 7 4 4 4 5 7



33  $E^5$  ( $F\sharp^5$ )

- eng - ing\_ this world, no voice to be heard. }  
rage that\_ I feel. \_\_\_\_\_ No - thing is real. }

P.M. ----- P.M. -- P.M. -- P.M. ----- P.M. --

TAB

4 4 4 4 5 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 7 4 5 4 7 4 5 4

37  $Em$  ( $F\sharp m$ )  $C^5$  ( $D^5$ )  $D^5$  ( $E^5$ )

Wak - ing\_ the de - mon, \_\_\_\_\_ where'd ya run\_

P.M. -----

TAB

5 4 0 4 5 4 0 4 4 4 4 4 5 4 0 4 0 2 0 2

41  $Em$  ( $F\sharp m$ )

to? \_\_\_\_\_

P.M. -----

TAB

5 4 0 4 5 4 0 4 4 4 4 4 5 4 0 4 6 4

Elec. Gtr. 2

7fr 6fr

④

$Cmaj^7$  ( $Dmaj^7$ )  $D$  ( $E$ )

Elec. Gtr. 1



45

Em (F#m) C<sup>5</sup> (D<sup>5</sup>) D<sup>5</sup> (E<sup>5</sup>)

Walk - ing - in sha - dows, watch the blood -

Elec. Gtrs. 1 & 2

P.M.-----|

TAB

5 4 0 4 5 4 0 4 4 4 4 4 5 4 0 4 0 2

47

Em (F#m)

flow.

Elec. Gtr. 2

7fr 6fr

④

Cmaj<sup>7</sup> (Dmaj<sup>7</sup>) D (E)

Elec. Gtr. 1

P.M.-----|

TAB

5 4 0 4 5 4 0 4 4 4 4 4 5 4 0 4 6 4

53

Elec. Gtr. 2

open 2fr

④

C (D) Bm<sup>7</sup> (C#m<sup>7</sup>)

There's not much long - er - so don't try and fight,

Elec. Gtr. 1

TAB

4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 4 4 7 7 6 6 6 6







2.

C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtr. 1

D<sup>5</sup>  
(E<sup>5</sup>)E<sup>5</sup>  
(F<sup>5</sup>)

no - thing to gain.

(Breathe

for me,

Don't

wake me

(Play small  
note 2°)

Elec. Gtr. 2

P.S.

P.H.

2° Elec. Gtr. 3

P.S.

from this slum - ber,

stay

with me.)

12

9

10

9

9

9

10

9

9

10

9

9

10

9

9

10

9

9

10

9

9

10

9

9

10

9

9

10

9

15

10

14

10

12

10

14

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10



2.

83

pos - se - sion tak - ing ov - er. ov - er.

P.H.

TAB

(11)

T  
A  
B

(10)

E<sup>5</sup> N.C.  
(F#5)

E<sup>5</sup>  
(F<sup>#</sup>5)

F<sup>5</sup> E<sup>5</sup>  
(G<sup>5</sup>)(F<sup>#5</sup>)

F<sup>5</sup> E<sup>5</sup>  
(G<sup>5</sup>)(F<sup>#5</sup>)

F<sup>5</sup> E<sup>5</sup>  
(G<sup>5</sup>)(F<sup>#5</sup>)

F<sup>5</sup> E<sup>5</sup>  
(G<sup>5</sup>)(F<sup>#5</sup>)

F<sup>5</sup> E<sup>5</sup>  
(G<sup>5</sup>)(F<sup>#5</sup>)

N.C.

88

Elec. Gtrs. 1 &amp; 2

(Play section x4)

(Play section x 3)

w/ palm muting

(On 3° gradually begin to bring off the muting)

T  
A  
B

**Elec. Gtr. 3**

E<sup>5</sup>  
(F<sup>#</sup>5)

**Elec. Gtr. 2**

94

*Elec. Gtr. 1 plays Fig. 1*

TAB

17 <sup>full</sup>



## Elec. Gtr. 3

14fr 15fr

①

full

15 16 14-15-17-15-15-17 19 19 17-19-17-16-17-16 19 16 18 17-14-17-14-17 14

105

16 13 15-14-12-14-12 14 12 14 13-14-13 16 13 16-14 9 17 21

w/ bar

w/ bar

w/ bar

## Elec. Gtr. 1

4fr 6fr 2fr (2° play 4fr string 5)

④

C

(D)

Elec. Gtr. 2 (1° only)

Bm7  
(C#m7)

110

## Elec. Gtr. 3

12 9 10 9 12 9 12 9 10 9 12 9 12 9 10 9 10 7 9 7 10 7 10 7 9 7 10 7 10 7 9 7

## Elec. Gtr. 4

14 10 11 10 14 10 14 10 11 10 12 9 9 12 9 12 9 9 9 12 9 12 9 9



Em  
(Fm)  
7fr

| I.<br>G/D<br>(A/E) | II.<br>G/D<br>(A/E) | III.<br>G/D<br>(A/E) | IV.<br>G/D<br>(A/E) | V.<br>G/D<br>(A/E) | VI.<br>G/D<br>(A/E) | VII.<br>G/D<br>(A/E) | VIII.<br>G/D<br>(A/E) | IX.<br>G/D<br>(A/E) | X.<br>G/D<br>(A/E) | XI.<br>G/D<br>(A/E) | XII.<br>G/D<br>(A/E) | XIII.<br>G/D<br>(A/E) | XIV.<br>G/D<br>(A/E) | XV.<br>G/D<br>(A/E) | XVI.<br>G/D<br>(A/E) | XVII.<br>G/D<br>(A/E) | XVIII.<br>G/D<br>(A/E) | XIX.<br>G/D<br>(A/E) | XX.<br>G/D<br>(A/E) | XXI.<br>G/D<br>(A/E) | XXII.<br>G/D<br>(A/E) | XXIII.<br>G/D<br>(A/E) | XXIV.<br>G/D<br>(A/E) | XXV.<br>G/D<br>(A/E) | XXVI.<br>G/D<br>(A/E) | XXVII.<br>G/D<br>(A/E) | XXVIII.<br>G/D<br>(A/E) | XXIX.<br>G/D<br>(A/E) | XXX.<br>G/D<br>(A/E) | XXXI.<br>G/D<br>(A/E) | XXXII.<br>G/D<br>(A/E) | XXXIII.<br>G/D<br>(A/E) | XXXIV.<br>G/D<br>(A/E) | XXXV.<br>G/D<br>(A/E) | XXXVI.<br>G/D<br>(A/E) | XXXVII.<br>G/D<br>(A/E) | XXXVIII.<br>G/D<br>(A/E) | XXXIX.<br>G/D<br>(A/E) | XL.<br>G/D<br>(A/E) | XL I.<br>G/D<br>(A/E) | XL II.<br>G/D<br>(A/E) | XL III.<br>G/D<br>(A/E) | XL IV.<br>G/D<br>(A/E) | XL V.<br>G/D<br>(A/E) | XL VI.<br>G/D<br>(A/E) | XL VII.<br>G/D<br>(A/E) | XL VIII.<br>G/D<br>(A/E) | XL IX.<br>G/D<br>(A/E) | XL X.<br>G/D<br>(A/E) | XL XI.<br>G/D<br>(A/E) | XL XII.<br>G/D<br>(A/E) | XL XIII.<br>G/D<br>(A/E) | XL XIV.<br>G/D<br>(A/E) | XL XV.<br>G/D<br>(A/E) | XL XVI.<br>G/D<br>(A/E) | XL XVII.<br>G/D<br>(A/E) | XL XVIII.<br>G/D<br>(A/E) | XL XIX.<br>G/D<br>(A/E) | XL XX.<br>G/D<br>(A/E) | XL XXI.<br>G/D<br>(A/E) | XL XXII.<br>G/D<br>(A/E) | XL XXIII.<br>G/D<br>(A/E) | XL XXIV.<br>G/D<br>(A/E) | XL XXV.<br>G/D<br>(A/E) | XL XXVI.<br>G/D<br>(A/E) | XL XXVII.<br>G/D<br>(A/E) | XL XXVIII.<br>G/D<br>(A/E) | XL XXIX.<br>G/D<br>(A/E) | XL XXX.<br>G/D<br>(A/E) | XL XXXI.<br>G/D<br>(A/E) | XL XXXII.<br>G/D<br>(A/E) | XL XXXIII.<br>G/D<br>(A/E) | XL XXXIV.<br>G/D<br>(A/E) | XL XXXV.<br>G/D<br>(A/E) | XL XXXVI.<br>G/D<br>(A/E) | XL XXXVII.<br>G/D<br>(A/E) | XL XXXVIII.<br>G/D<br>(A/E) | XL XXXIX.<br>G/D<br>(A/E) | XL XL.<br>G/D<br>(A/E) | XL XL I.<br>G/D<br>(A/E) | XL XL II.<br>G/D<br>(A/E) | XL XL III.<br>G/D<br>(A/E) | XL XL IV.<br>G/D<br>(A/E) | XL XL V.<br>G/D<br>(A/E) | XL XL VI.<br>G/D<br>(A/E) | XL XL VII.<br>G/D<br>(A/E) | XL XL VIII.<br>G/D<br>(A/E) | XL XL IX.<br>G/D<br>(A/E) | XL XL X.<br>G/D<br>(A/E) | XL XL XI.<br>G/D<br>(A/E) | XL XL XII.<br>G/D<br>(A/E) | XL XL XIII.<br>G/D<br>(A/E) | XL XL XIV.<br>G/D<br>(A/E) | XL XL XV.<br>G/D<br>(A/E) | XL XL XVI.<br>G/D<br>(A/E) | XL XL XVII.<br>G/D<br>(A/E) | XL XL XVIII.<br>G/D<br>(A/E) | XL XL XIX.<br>G/D<br>(A/E) | XL XL XX.<br>G/D<br>(A/E) | XL XL XXI.<br>G/D<br>(A/E) | XL XL XXII.<br>G/D<br>(A/E) | XL XL XXIII.<br>G/D<br>(A/E) | XL XL XXIV.<br>G/D<br>(A/E) | XL XL XXV.<br>G/D<br>(A/E) | XL XL XXVI.<br>G/D<br>(A/E) | XL XL XXVII.<br>G/D<br>(A/E) | XL XL XXVIII.<br>G/D<br>(A/E) | XL XL XXIX.<br>G/D<br>(A/E) | XL XL XXX.<br>G/D<br>(A/E) | XL XL XXXI.<br>G/D<br>(A/E) | XL XL XXXII.<br>G/D<br>(A/E) | XL XL XXXIII.<br>G/D<br>(A/E) | XL XL XXXIV.<br>G/D<br>(A/E) | XL XL XXXV.<br>G/D<br>(A/E) | XL XL XXXVI.<br>G/D<br>(A/E) | XL XL XXXVII.<br>G/D<br>(A/E) | XL XL XXXVIII.<br>G/D<br>(A/E) | XL XL XXXIX.<br>G/D<br>(A/E) | XL XL XL.<br>G/D<br>(A/E) | XL XL XL I.<br>G/D<br>(A/E) | XL XL XL II.<br>G/D<br>(A/E) | XL XL XL III.<br>G/D<br>(A/E) | XL XL XL IV.<br>G/D<br>(A/E) | XL XL XL V.<br>G/D<br>(A/E) | XL XL XL VI.<br>G/D<br>(A/E) | XL XL XL VII.<br>G/D<br>(A/E) | XL XL XL VIII.<br>G/D<br>(A/E) | XL XL XL IX.<br>G/D<br>(A/E) | XL XL XL X.<br>G/D<br>(A/E) | XL XL XL XI.<br>G/D<br>(A/E) | XL XL XL XII.<br>G/D<br>(A/E) | XL XL XL XIII.<br>G/D<br>(A/E) | XL XL XL XIV.<br>G/D<br>(A/E) | XL XL XL XV.<br>G/D<br>(A/E) | XL XL XL XVI.<br>G/D<br>(A/E) | XL XL XL XVII.<br>G/D<br>(A/E) | XL XL XL XVIII.<br>G/D<br>(A/E) | XL XL XL XIX.<br>G/D<br>(A/E) | XL XL XL XX.<br>G/D<br>(A/E) | XL XL XL XXI.<br>G/D<br>(A/E) | XL XL XL XXII.<br>G/D<br>(A/E) | XL XL XL XXIII.<br>G/D<br>(A/E) | XL XL XL XXIV.<br>G/D<br>(A/E) | XL XL XL XXV.<br>G/D<br>(A/E) | XL XL XL XXVI.<br>G/D<br>(A/E) | XL XL XL XXVII.<br>G/D<br>(A/E) | XL XL XL XXVIII.<br>G/D<br>(A/E) | XL XL XL XXIX.<br>G/D<br>(A/E) | XL XL XL XXX.<br>G/D<br>(A/E) | XL XL XL XXXI.<br>G/D<br>(A/E) | XL XL XL XXXII.<br>G/D<br>(A/E) | XL XL XL XXXIII.<br>G/D<br>(A/E) | XL XL XL XXXIV.<br>G/D<br>(A/E) | XL XL XL XXXV.<br>G/D<br>(A/E) | XL XL XL XXXVI.<br>G/D<br>(A/E) | XL XL XL XXXVII.<br>G/D<br>(A/E) | XL XL XL XXXVIII.<br>G/D<br>(A/E) | XL XL XL XXXIX.<br>G/D<br>(A/E) | XL XL XL XL.<br>G/D<br>(A/E) | XL XL XL XL I.<br>G/D<br>(A/E) | XL XL XL XL II.<br>G/D<br>(A/E) | XL XL XL XL III.<br>G/D<br>(A/E) | XL XL XL XL IV.<br>G/D<br>(A/E) | XL XL XL XL V.<br>G/D<br>(A/E) | XL XL XL XL VI.<br>G/D<br>(A/E) | XL XL XL XL VII.<br>G/D<br>(A/E) | XL XL XL XL VIII.<br>G/D<br>(A/E) | XL XL XL XL IX.<br>G/D<br>(A/E) | XL XL XL XL X.<br>G/D<br>(A/E) | XL XL XL XL XI.<br>G/D<br>(A/E) | XL XL XL XL XII.<br>G/D<br>(A/E) | XL XL XL XL XIII.<br>G/D<br>(A/E) | XL XL XL XL XIV.<br>G/D<br>(A/E) | XL XL XL XL XV.<br>G/D<br>(A/E) | XL XL XL XL XVI.<br>G/D<br>(A/E) | XL XL XL XL XVII.<br>G/D<br>(A/E) | XL XL XL XL XVIII.<br>G/D<br>(A/E) | XL XL XL XL XIX.<br>G/D<br>(A/E) | XL XL XL XL XX.<br>G/D<br>(A/E) | XL XL XL XL XXI.<br>G/D<br>(A/E) | XL XL XL XL XXII.<br>G/D<br>(A/E) | XL XL XL XL XXIII.<br>G/D<br>(A/E) | XL XL XL XL XXIV.<br>G/D<br>(A/E) | XL XL XL XL XXV.<br>G/D<br>(A/E) | XL XL XL XL XXVI.<br>G/D<br>(A/E) | XL XL XL XL XXVII.<br>G/D<br>(A/E) | XL XL XL XL XXVIII.<br>G/D<br>(A/E) | XL XL XL XL XXIX.<br>G/D<br>(A/E) | XL XL XL XL XXX.<br>G/D<br>(A/E) | XL XL XL XL XXXI.<br>G/D<br>(A/E) | XL XL XL XL XXXII.<br>G/D<br>(A/E) | XL XL XL XL XXXIII.<br>G/D<br>(A/E) | XL XL XL XL XXXIV.<br>G/D<br>(A/E) | XL XL XL XL XXXV.<br>G/D<br>(A/E) | XL XL XL XL XXXVI.<br>G/D<br>(A/E) | XL XL XL XL XXXVII.<br>G/D<br>(A/E) | XL XL XL XL XXXVIII.<br>G/D<br>(A/E) | XL XL XL XL XXXIX.<br>G/D<br>(A/E) | XL XL XL XL XL.<br>G/D<br>(A/E) | XL XL XL XL XL I.<br>G/D<br>(A/E) | XL XL XL XL XL II.<br>G/D<br>(A/E) | XL XL XL XL XL III.<br>G/D<br>(A/E) | XL XL XL XL XL IV.<br>G/D<br>(A/E) | XL XL XL XL XL V.<br>G/D<br>(A/E) | XL XL XL XL XL VI.<br>G/D<br>(A/E) | XL XL XL XL XL VII.<br>G/D<br>(A/E) | XL XL XL XL XL VIII.<br>G/D<br>(A/E) | XL XL XL XL XL IX.<br>G/D<br>(A/E) | XL |
|--------------------|---------------------|----------------------|---------------------|--------------------|---------------------|----------------------|-----------------------|---------------------|--------------------|---------------------|----------------------|-----------------------|----------------------|---------------------|----------------------|-----------------------|------------------------|----------------------|---------------------|----------------------|-----------------------|------------------------|-----------------------|----------------------|-----------------------|------------------------|-------------------------|-----------------------|----------------------|-----------------------|------------------------|-------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|------------------------|---------------------|-----------------------|------------------------|-------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|-------------------------|------------------------|-------------------------|--------------------------|---------------------------|-------------------------|------------------------|-------------------------|--------------------------|---------------------------|--------------------------|-------------------------|--------------------------|---------------------------|----------------------------|--------------------------|-------------------------|--------------------------|---------------------------|----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|---------------------------|------------------------|--------------------------|---------------------------|----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|----------------------------|---------------------------|----------------------------|-----------------------------|------------------------------|----------------------------|---------------------------|----------------------------|-----------------------------|------------------------------|-----------------------------|----------------------------|-----------------------------|------------------------------|-------------------------------|-----------------------------|----------------------------|-----------------------------|------------------------------|-------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|------------------------------|---------------------------|-----------------------------|------------------------------|-------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|-------------------------------|------------------------------|-------------------------------|--------------------------------|---------------------------------|-------------------------------|------------------------------|-------------------------------|--------------------------------|---------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------|----------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------|----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|---------------------------------|------------------------------|--------------------------------|---------------------------------|----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|----------------------------------|---------------------------------|----------------------------------|-----------------------------------|------------------------------------|----------------------------------|---------------------------------|----------------------------------|-----------------------------------|------------------------------------|-----------------------------------|----------------------------------|-----------------------------------|------------------------------------|-------------------------------------|-----------------------------------|----------------------------------|-----------------------------------|------------------------------------|-------------------------------------|------------------------------------|-----------------------------------|------------------------------------|-------------------------------------|--------------------------------------|------------------------------------|---------------------------------|-----------------------------------|------------------------------------|-------------------------------------|------------------------------------|-----------------------------------|------------------------------------|-------------------------------------|--------------------------------------|------------------------------------|----|
|--------------------|---------------------|----------------------|---------------------|--------------------|---------------------|----------------------|-----------------------|---------------------|--------------------|---------------------|----------------------|-----------------------|----------------------|---------------------|----------------------|-----------------------|------------------------|----------------------|---------------------|----------------------|-----------------------|------------------------|-----------------------|----------------------|-----------------------|------------------------|-------------------------|-----------------------|----------------------|-----------------------|------------------------|-------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|------------------------|---------------------|-----------------------|------------------------|-------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|------------------------|-----------------------|------------------------|-------------------------|--------------------------|-------------------------|------------------------|-------------------------|--------------------------|---------------------------|-------------------------|------------------------|-------------------------|--------------------------|---------------------------|--------------------------|-------------------------|--------------------------|---------------------------|----------------------------|--------------------------|-------------------------|--------------------------|---------------------------|----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|---------------------------|------------------------|--------------------------|---------------------------|----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|---------------------------|--------------------------|---------------------------|----------------------------|-----------------------------|----------------------------|---------------------------|----------------------------|-----------------------------|------------------------------|----------------------------|---------------------------|----------------------------|-----------------------------|------------------------------|-----------------------------|----------------------------|-----------------------------|------------------------------|-------------------------------|-----------------------------|----------------------------|-----------------------------|------------------------------|-------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|------------------------------|---------------------------|-----------------------------|------------------------------|-------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|------------------------------|-----------------------------|------------------------------|-------------------------------|--------------------------------|-------------------------------|------------------------------|-------------------------------|--------------------------------|---------------------------------|-------------------------------|------------------------------|-------------------------------|--------------------------------|---------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------|----------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------|----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|---------------------------------|------------------------------|--------------------------------|---------------------------------|----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|---------------------------------|--------------------------------|---------------------------------|----------------------------------|-----------------------------------|----------------------------------|---------------------------------|----------------------------------|-----------------------------------|------------------------------------|----------------------------------|---------------------------------|----------------------------------|-----------------------------------|------------------------------------|-----------------------------------|----------------------------------|-----------------------------------|------------------------------------|-------------------------------------|-----------------------------------|----------------------------------|-----------------------------------|------------------------------------|-------------------------------------|------------------------------------|-----------------------------------|------------------------------------|-------------------------------------|--------------------------------------|------------------------------------|---------------------------------|-----------------------------------|------------------------------------|-------------------------------------|------------------------------------|-----------------------------------|------------------------------------|-------------------------------------|--------------------------------------|------------------------------------|----|

114

TAB

TAB

9fr 7fr

2.

P.S.:

G/D  
(A/E)

### D.8 al Coda

117

TAB

13 12 15 12 14 12 14 14

15 full

TAB

14 13 16 13 14 13 11 14

17 full



## Coda

E<sup>5</sup> N.C.  
(F<sup>5</sup>)E<sup>5</sup> N.C.  
(F<sup>5</sup>)F<sup>5</sup> G<sup>5</sup>  
(G<sup>5</sup>) (A<sup>5</sup>)

120

Elec. Gtr. 1

Tablature for Elec. Gtr. 1:

Staff 1: Musical notation with notes and rests.

Staff 2: Tablature with fret numbers: 4 4 4 4 5 4 4 7 4 4 4 5 4 7 4 4 4 4 5 4 4 7 4 4 4 5 7

P.M. markings: P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.---| P.M.---|

Elec. Gtr. 2

Staff 1: Musical notation with notes and rests.

Staff 2: Tablature with fret numbers: 4 4 4 4 5 4 4 7 4 4 4 5 4 7 4 4 4 4 5 4 4 7 4 4 4 5 7

P.M. markings: P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.---| P.M.---|

E<sup>5</sup>  
(F<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

N.C.

Elec. Gtr. 2

Staff 1: Musical notation with notes and rests.

Staff 2: Tablature with fret numbers: 4 4 4 4 5 4 4 7 4 4 4 5 4 7 4 4 4 4 5 4 4 7 4 4 4 5 7

P.M. markings: P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.---| P.M.---|

Em  
(F<sup>5</sup>m)

Wak - ing the de - mon,

Elec. Gtr. 1

Staff 1: Musical notation with notes and rests.

Staff 2: Tablature with fret numbers: 7 4 6 4 7 4 6 4

P.M. markings: P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.---| P.M.---|

Elec. Gtr. 2

Staff 1: Musical notation with notes and rests.

Staff 2: Tablature with fret numbers: 4 1 2 1 4 1 2 1

P.M. markings: P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.---| P.M.---|



# DISAPPEAR

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

|                                     |                                      |                                     |                                     |            |          |  |                                     |                              |                |                |
|-------------------------------------|--------------------------------------|-------------------------------------|-------------------------------------|------------|----------|--|-------------------------------------|------------------------------|----------------|----------------|
| D <sup>5</sup><br>(E <sup>5</sup> ) | B <sup>b5</sup><br>(C <sup>5</sup> ) | F <sup>5</sup><br>(G <sup>5</sup> ) | C <sup>5</sup><br>(D <sup>5</sup> ) | Dm<br>(Em) | C<br>(D) | D <sup>5</sup> *<br>(E <sup>5</sup> *) | A <sup>5</sup><br>(B <sup>5</sup> ) | B <sup>b</sup> oct<br>(Coct) | Aoct<br>(Boct) | Coct<br>(Doct) |
|                                     |                                      |                                     |                                     |            |          |  |                                     |                              |                |                |
|                                     | 8fr                                  | 3fr                                 | 10fr                                | 5fr        | 4fr      | 12fr                                   | 7fr                                 | 10fr                         | 9fr            | 12fr           |

♩ = 180

D<sup>5</sup>

(E<sup>5</sup>)

Elec. Gtr. 1

w/ dist.    P.M. - - -    P.M. - - -    P.M. - - -    P.M. - - -

TAB

0 | 14 14 14 | 14 12 0 | 12 12 0 | 12 12 14 | 0 0 | 14 14 14 | 14 12 0 | 12 12 0

Elec. Gtr. 2

w/ dist.    P.M. - - -    P.M. - - -    P.M. - - -    P.M. - - -

TAB

0 | 10 10 10 | 10 9 0 | 9 9 9 | 9 9 10 | 0 0 | 10 10 10 | 10 9 0 | 9 9 9

5

B<sup>b5</sup>  
(C<sup>5</sup>)    F<sup>5</sup>  
(G<sup>5</sup>)    C<sup>5</sup>  
(D<sup>5</sup>)    D<sup>5</sup>  
(E<sup>5</sup>)    C<sup>5</sup>  
(D<sup>5</sup>)

1.    2.

TAB

12 12 14 | 12 10 8 | 5 5 3 | 12 12 10 | 0

9 9 10 | 9 10 8 | 5 5 3 | 12 12 10 | 0



D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtr. 2

D<sup>5</sup>(E<sup>5</sup>)

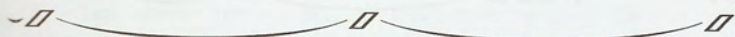
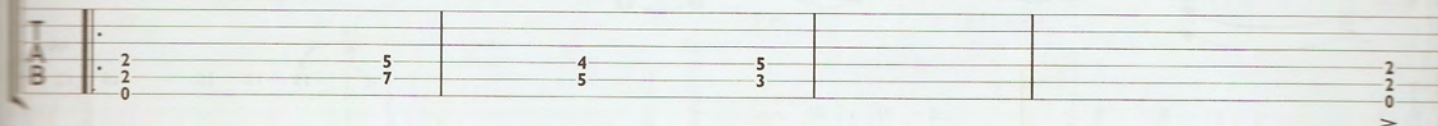
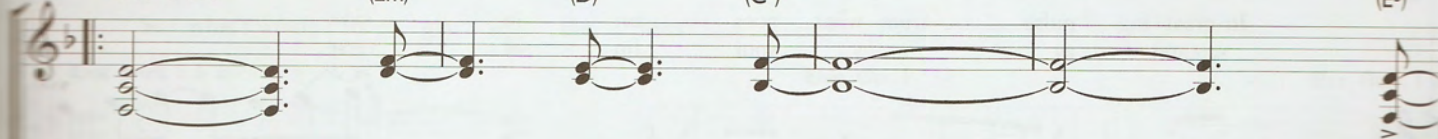
Elec. Gtr. 1

Dm

(Em)

C

(D)

B<sup>b5</sup>(C<sup>5</sup>)D<sup>5</sup>(E<sup>5</sup>)

12fr

10fr

12fr

10fr

12fr

②

③

Dm

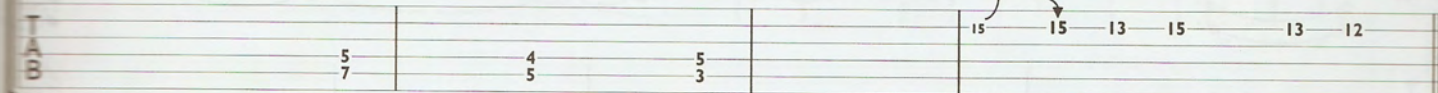
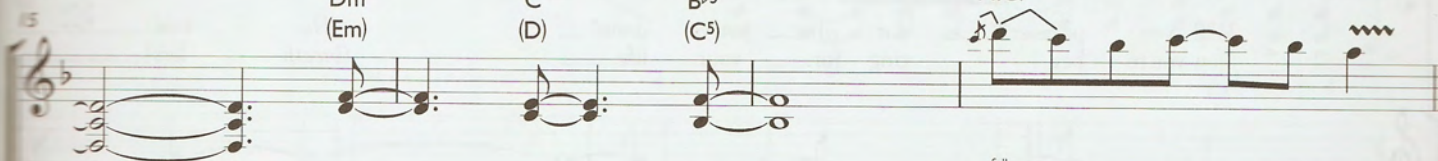
(Em)

C

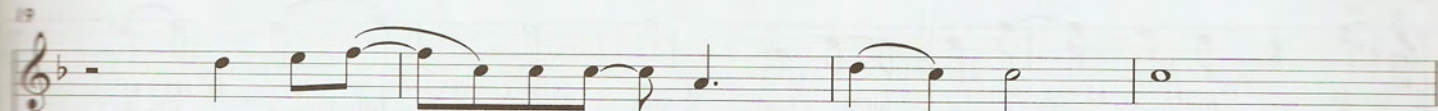
(D)

B<sup>b5</sup>(C<sup>5</sup>)

N.C.

D<sup>5</sup>(E<sup>5</sup>)

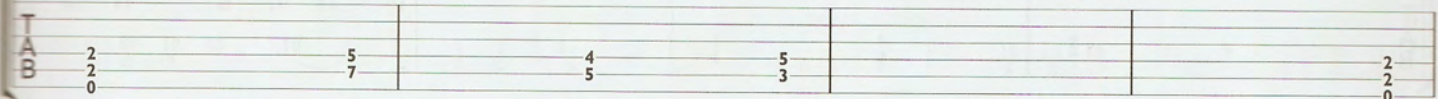
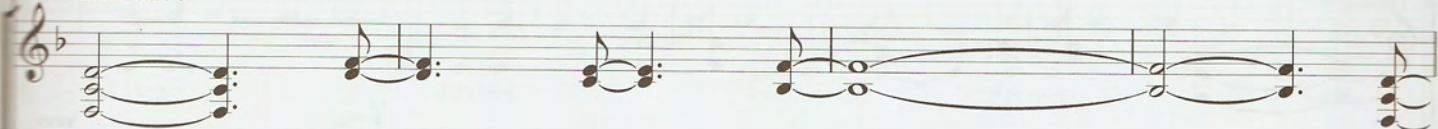
Elec. Gtr. 2

D<sup>5\*</sup>(E<sup>5\*</sup>)C<sup>5</sup>(D<sup>5</sup>)B<sup>b</sup>(C<sup>5</sup>)D<sup>5</sup>(E<sup>5</sup>)

1. Once a - gain the same things  
2. Try to fight, you on - ly

on your mind,  
make things worse,

Elec. Gtr. 1





23

In-creas-ing pulse from what goes on in side.  
screams of ag on - y your fin al verse.

TAB

5 7 4 5 5 3

12fr 10fr 12fr 10fr 12fr

② ③

27

Will you pay for what you've done? (Ha - tred).  
Now you're beg - ging for your life, (breath - less).

TAB

2 2 5 4 5 2 2 0 0

D<sup>5</sup> (E<sup>5</sup>) D<sup>5\*</sup> (E<sup>5\*</sup>) C<sup>5</sup> (D<sup>5</sup>) B<sup>b5</sup> (C<sup>5</sup>) D<sup>5</sup> (E<sup>5</sup>)

31

Pay-back's such a bitch, her ven - geance haunts you.  
All the times I bled my ven - geance takes you.

TAB

5 7 4 5 5 3

12fr 10fr 12fr 10fr 12fr

② ③



**Elec. Gtr. 2**

C<sup>5</sup> (D<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

So what's wrong tough guy, why the tears?\_\_\_\_\_

**Elec. Gtrs. 1 & 2**      **Elec. Gtr. 1**      **Elec. Gtrs. 1 & 2**

P.M.      P.M. ---|

12 12 10      8      8 10 10 9 8 8      9 9 10 8 7 5 5

F<sup>5</sup> (G<sup>5</sup>)      A<sup>5</sup> (B<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)

You drove me to\_\_\_\_\_ this now you dis - ap - pear.\_\_\_\_\_

P.S.-----|      P.M.-----|

5 5 5 5 9 9 9 5 5 5 0  
3 3 3 3 7 7 7 3 3 3

Now all those acts re - paid,\_\_\_\_\_ your turn to

**Elec. Gtr. 1**

P.M.---|      P.M.---|      P.M.---|      P.M.---|

14 14 14 14 12 0 12 12 12 12 14 0 0 14 14 14 14 12 0 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Elec. Gtr. 2**

P.M.---|      P.M.---|      P.M.---|      P.M.---|

10 10 10 10 9 0 9 9 9 9 10 0 0 10 10 10 10 9 0 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



B<sup>b</sup>oct  
(Coct)  
Elec. Gtr. 3

Aoct  
(Boct)

Coct  
(Doct)

46

B<sup>b</sup>  
(C<sup>5</sup>)

C<sup>5</sup>  
(D<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

be a - fraid,

no long - er al - most done,

oh God, just what have I be - come?

P.M.

P.M.-1

P.M.

P.M.-1

P.M.

P.M.-1

P.M.

P.M.-1

B<sup>b</sup>oct  
(Coct)  
Elec. Gtr. 3

B<sup>b</sup>  
(C<sup>5</sup>)

51

Now all those acts re - paid,

your turn to be a - fraid.

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.-1



Aoct  
(Boct)

1.

To Coda ☐

C<sup>5</sup>  
(D<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)D<sup>5</sup>  
(E<sup>5</sup>)

No long - er al - most done,

oh God, just what have I be - come?

P.M.

P.M.--H

P.M.

P.M.--H

P.M.

P.M.--H

P.M.

P.M.--H

2.

B<sup>b5</sup>  
(C<sup>5</sup>)D<sup>5</sup>  
(E<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)

what have I be - come?

Your sweet - est dreams turn in - to tears, —

it's al - most done,

Elec. Gtr. 1

P.M.--H

P.M.--H

P.M.---H

P.M.--H

P.M.---H

Elec. Gtr. 2

9

9

10

9

10

10

8

2

2

0

10

10

8



Elec. Gtr. 2

C<sup>5</sup>  
(D<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)

64

they're al - most gone.

Elec. Gtr. 1

P.M. P.M.--- P.M.----- P.M. P.M.---

TAB 3 4 5 4 0 3 3 4 5 4 0 0 0 0 0 0 4 5 4 0 0 0 7 0 5 0 4 0 5 3

D<sup>5</sup>  
(E<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)

68

Our dark - est days they fade a - way, it's al - most done,

P.M. P.M.--- P.M.----- P.M. P.M.--- P.M.-----

TAB 3 4 5 4 0 3 3 4 5 4 0 0 0 0 2 2 2 4 5 4 0 0 0 4 5 4 0 0 0 0 3

C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtr. 3

P.M.----- 9fr ③

72

they're al - most gone.

P.M. P.M.--- P.M.-----

TAB 3 4 5 4 0 3 3 4 5 4 0 0 0 0 0 4 4 4 4 5 5 5 5 9 9 9 9 7 7 7 2 2 0



D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

B<sup>b5</sup>(C<sup>5</sup>)F<sup>5</sup>(G<sup>5</sup>)

Elec. Gtr. 3

w/ dist.

9

9

9

12

11

14

12

12

14

13

12

15

13

12

15

14

12

14

A<sup>5</sup>(B<sup>5</sup>)D<sup>5</sup>(E<sup>5</sup>)

w/ bar

1/2

14

12

15

12

15

full

1/2

14

14

12

15

12

15

full

full

w/ bar

15

2

2

2

2

2

2

2

2

17

17

B<sup>b5</sup>(C<sup>5</sup>)F<sup>5</sup>(G<sup>5</sup>)

15

12

12

15

15

12

15

12

14

16

14

12

12

14

12

14

12

14

12

14

12

14

12

14

12

14

12

10

12

12

A<sup>5</sup>(B<sup>5</sup>)

14

14

14

16

16

12

17

17

19

19

14

12

14

15

12

14

15

12

14

16

14

16

13

15

17

14

15

17



D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtr. 2 (1° only)

92

D<sup>5</sup>  
(E<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)D<sup>5</sup>  
(E<sup>5</sup>)

(Hey!)

Elec. Gtr. 3 (1° only)

T  
A  
B

Elec. Gtr. 1 (2° w/ Elec. Gtr. 2)

P.M.-----

P.M.-----

T  
A  
B

1.

2.

B<sup>b5</sup>  
(C<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)

96

D<sup>5</sup>  
(E<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)

(Hey!)

Elec. Gtrs. 1 &amp; 2

P.M.-----

P.M.-----

T  
A  
B



**Elec. Gtr. 2**

7fr 5fr 3fr 5fr 7fr

⑤ P.M. ---

C<sup>5</sup> (D<sup>5</sup>) B<sup>b5</sup> (C<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

So what's wrong tough guy, why the tears?\_\_\_\_\_

**Elec. Gtrs. 1 & 2** **Elec. Gtr. 1** **Elec. Gtrs. 1 & 2**

P.M. P.M. ---

8 8 10 10 9 8 8 9 9 10 8 7 5 5

**Elec. Gtr. 2**

7fr 5fr 3fr 5fr 7fr

⑤ P.M. ---

B<sup>b5</sup> (C<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

You drove me to\_\_\_ this, now you\_\_\_ dis - ap - pear.\_\_\_\_\_

**Elec. Gtr. 1** **Elec. Gtrs. 1 & 2**

P.M. P.M. ---

8 8 10 10 9 8 8 9 9 10 8 12 12 12 10

**Elec. Gtr. 2**

7fr 5fr 3fr 5fr 7fr

⑤ P.M. ---

C<sup>5</sup> (D<sup>5</sup>) B<sup>b5</sup> (C<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

So what's wrong tough guy, why the tears?\_\_\_\_\_

**Elec. Gtrs. 1 & 2** **Elec. Gtr. 1** **Elec. Gtrs. 1 & 2**

P.M. P.M. ---

8 8 10 10 9 8 8 9 9 10 8 7 5 5



113

You drove me to this, now you dis - ap - pear.

F<sup>5</sup> (G<sup>5</sup>) A<sup>5</sup> (B<sup>5</sup>) F<sup>5</sup> (G) D<sup>5</sup> (E<sup>5</sup>)

P.S.----- P.M.-----

TAB

X

5 5 5 5 5 9 9 9 5 5 5 0  
3 3 3 3 3 7 7 7 3 3 3 >

⊕ Coda

117

what have I be - come?

F<sup>5</sup> (G<sup>5</sup>) D<sup>5</sup> (E<sup>5</sup>)

P.M.--- P.M.---

TAB

12 12 14 5 2 14 14 14 14 12 0 12 12 12 12 14 0 0  
3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

9 9 10 5 2 10 10 10 10 9 0 9 9 9 9 10 0 0  
3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



DELIVER US FROM EVIL

120

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

123

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

C<sup>5</sup> D<sup>5</sup>  
(D<sup>5</sup>) (E<sup>5</sup>)



TUNE GUITARS.

- ① = D      ④ = C  
② = A      ⑤ = G  
③ = F      ⑥ = D

|            |                              |                |                |                          |                          |                              |                              |                  |
|------------|------------------------------|----------------|----------------|--------------------------|--------------------------|------------------------------|------------------------------|------------------|
| Gm<br>(Am) | E <sup>b</sup> /G<br>(F/A)   | F/G<br>(G/A)   | Dm<br>(Em)     | E <sup>b</sup> 5<br>(F5) | F5<br>(G5)               | B <sup>b</sup> oct<br>(Coct) | Aoct<br>(Boct)               | G5<br>(A5)       |
| D5<br>(E5) | E <sup>b</sup> oct<br>(Foct) | Doct<br>(Eoct) | Coct<br>(Doct) | A5<br>(B5)               | B <sup>b</sup> 5<br>(C5) | Gsus2<br>(Asus2)             | E <sup>b</sup> #11<br>(F#11) | D5#11<br>(E5#11) |

$$\frac{G_m}{(A_m)}$$

E<sup>b</sup>/G  
(F/A)

$$\frac{G_m}{(A_m)}$$

**Elec. Gtr. I**

w/ dist. P.M.:-- P.M.:-- P.M.:-- P.M.:-- P.M. P.M. cont. sim.

Fig. 1

TAB: 5 5 5 5 5 5 5 5 6 5 6 5 6 5 5 5

**Elec. Gtr. 2** (2° only)

[illegible]



**E<sup>b5</sup> (F<sup>5</sup>)**  
**Elec. Gtr. 1**

**F<sup>5</sup> (G<sup>5</sup>)**

**B<sup>b</sup>oct (C<sup>oct</sup>)**

**Elec. Gtr. 2**

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|
| 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 2 |   | 5 | 5 | 5 | 5 | 5 | 5 | 7 |  | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 |

**A<sup>oct</sup> (B<sup>oct</sup>)**

**B<sup>b</sup>oct (C<sup>oct</sup>)**

**E<sup>b5</sup> (F<sup>5</sup>)**

TAB

|   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |    |
|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|----|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 |  | 9 | 9 | 9 | 9 | 9 | 9 | 7 |  | 7 | 7 | 7 | 7 | 7 | 7 | 7 |  | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 10 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 |  | 7 | 7 | 7 | 7 | 7 | 7 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 8  |

**E<sup>b5</sup> (F<sup>5</sup>)**

**F<sup>5</sup> (G<sup>5</sup>)**

**G<sup>5</sup> (A<sup>5</sup>)**

TAB

|   |   |   |   |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|
| 0 | 0 | 2 | 0 | 0 | 0 |  | 2 | 0 | 0 | 0 | 2 | 2 | 2 |   | 5 | 5 | 5 | 5 | 5 | 5 | 7 |  | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |  | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |  | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 0 |

**G<sup>5</sup> (A<sup>5</sup>)**  
**Elec. Gtr. 2**

*Elec. Gtr. 1 plays Fig. 1*

TAB

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

**G<sup>m</sup> (A<sup>m</sup>)**

**E<sup>b</sup>/G (F/A)**

**G<sup>m</sup> (A<sup>m</sup>)**

1. What's hap - pen - ing — to me? — I'm dy - ing from the

*Elec. Gtrs. 1 + 2 play Fig. 1*







54

G<sup>5</sup>  
(A<sup>5</sup>)

E<sup>b</sup>5  
(F<sup>5</sup>)

'Cause if I car - ry on, —  
But here we go — a - gain, —

de - li - ver us — from ev -  
de - li - ver us — from ev -

Elec. Gtr. I plays Fig. 1

TAB

7 7 7 7 7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3 3 3  
1 1 1 1 1 1 1 1 1 1 1 1

58

F<sup>5</sup>  
(G<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

il,  
il,

scream-ing  
crawl-ing

for  
back

your—  
to in

van - i - ty.  
san - i - ty.

E<sup>b</sup>oct Doct Coct Aoct  
(Foct) (Eoct) (Doct) (Boct)

Elec. Gtr. 1

C B<sup>b</sup> A D  
(D) (C) (B) (E)

Elec. Gtr. 2

Fig. 3

TAB

5 5 5 5 5 5 5 5 5 5 5 5  
5 5 5 5 5 5 5 5 5 5 5 5  
3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0

5 3 2 0

62

E<sup>b</sup>5 (F5) F5 (G5) G5 (A5) A5 (B5) B<sup>b</sup>5 (C5)

Will dark - ness turn to light? (Will dark - ness turn to

**Elec. Gtrs. 1 & 2**

TAB

3 5 2 4 5  
3 2 0 4 5  
1 3 0 2 3



Can some - one wake me from this\_\_ night - mare?\_\_\_\_\_  
(Here)

*we* \_\_\_\_\_ *go!* \_\_\_\_\_ *Here* \_\_\_\_\_

we \_\_\_\_\_ go! \_\_\_\_\_

**To Coda** 



78

E<sup>b</sup>5 (F<sup>5</sup>) Elec. Gtr. I

F<sup>5</sup> (G<sup>5</sup>)

B<sup>b</sup>oct (Coct)

The tank is emp - ty let it dry, I'm suf - fer - ing.

Elec. Gtr. 2

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 |

82

Aoct (Boct)

B<sup>b</sup>oct (Coct)

E<sup>b</sup>5 (F<sup>5</sup>)

A pas - sion end - ing so the world ceas - es turn - ing,

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|
| T | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 10 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 8  |
| B | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 8  |

I.

E<sup>b</sup>5 (F<sup>5</sup>)

F<sup>5</sup> (G<sup>5</sup>)

G<sup>5</sup> (A<sup>5</sup>)

the tank is emp - ty let it dry.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |



2.

E<sup>b</sup>5  
(F<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)B<sup>b</sup>oct  
(Coct)

90

the tank is emp - ty let it dry, I'm suf - fer - ing.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 |   |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 |   |

94

A pas - sion end - ing so the world ceas - es turn - ing,

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|
| T | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 10 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 8  |
| B | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 8  |

E<sup>b</sup>5  
(F<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)G<sup>5</sup>  
(A<sup>5</sup>)

98

the tank is emp - ty let it dry, I'm suf - fer - ing.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 2 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 0 |



102

Gsus<sup>2</sup> (Asus<sup>2</sup>)      Gm (Am)      Gsus<sup>2</sup> (Asus<sup>2</sup>)      Gm (Am)

Elec. Gtr. 1

w/ palm muting

TAB

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  |

106

E<sup>b</sup>11 (F<sup>11</sup>)      E<sup>b</sup>5 (F<sup>5</sup>)      Dm (Em)      B<sup>b</sup>5 (C<sup>5</sup>)

TAB

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

110

Gsus<sup>2</sup> (Asus<sup>2</sup>)      Gm (Am)      Gsus<sup>2</sup> (Asus<sup>2</sup>)      Gm (Am)

What's hap-pen - ing — to me? — I'm dy - ing from the

Elec. Gtr. 1

Fig. 2 —

w/ palm muting

TAB

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  |

Elec. Gtr. 3

w/ clean tone & chorus

TAB

|   |   |    |  |  |  |
|---|---|----|--|--|--|
| 9 | 9 | 12 |  |  |  |
|---|---|----|--|--|--|

Elec. Gtr. 4

w/ clean tone & chorus

TAB

|   |   |   |  |  |  |
|---|---|---|--|--|--|
| 2 | 3 | 1 |  |  |  |
|---|---|---|--|--|--|



114  $E^{\flat\sharp 11}$  ( $F^{\sharp 11}$ )  $E^{\flat 5}$  ( $F^5$ ) Dm ( $E^m$ )  $B^{\flat 5}$  ( $C^5$ )

in - side, - bo - dy hurts too much to feel.

Fig. 2

TAB

9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

9 10 12 10

1 3 1

118  $G^{sus2}$  ( $A^{sus2}$ ) Gm ( $A^m$ )  $G^{sus2}$  ( $A^{sus2}$ ) Gm ( $A^m$ )

And pres-sure adds to pain, de -

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 2 w/ palm muting

TAB

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

Elec. Gtr. 3

12

9 9

Elec. Gtr. 4

2 3 1



122

E<sup>b</sup>7 (F<sup>#</sup>11) E<sup>b</sup>5 (F5) Dm (Em) B<sup>b</sup>5 (C5)

- li - ver us\_\_ from ev - il, through ev - il.

TAB 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 7 7 7 7 7 7 7

TAB 9 10 12 10 12

TAB 1 3 1 0 0

126

Gsus<sup>2</sup>  
(Asus<sup>2</sup>)

Gm  
(Am)

Gsus<sup>2</sup>  
(Asus<sup>2</sup>)

Gm  
(Am)

Pres - sure adds to pain,

(no P.M.)  
Elec. Gtr. I plays Fig. 2

TAB

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

12

9 9

2 3 1



E<sup>b</sup>5(F<sup>5</sup>)

Elec. Gtr. 5

w/ dist.

D<sup>5</sup>(E<sup>5</sup>)B<sup>b</sup>5(C<sup>5</sup>)

130

we're ev - il, we're ev - il, we're ev - il.

TAB

12 12 12 12 12 12 12 12 | 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7

TAB

9 10 12 10 | 12 |

TAB

1 3 1 | 0 0 |

G<sup>5</sup>(A<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

P.M. -----

cont. sim.

134

Elec. Gtr. 3

w/ dist.

full  
↑  
7 8

7 5 | 7 9 7 9 8 7 9 | 10

TAB

0 1 3 0 1 5 0 1 | 2

TAB

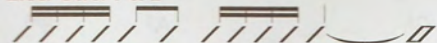
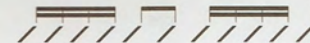
Elec. Gtr. 4

w/ dist.

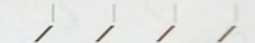


B<sup>b5</sup>(C<sup>5</sup>)

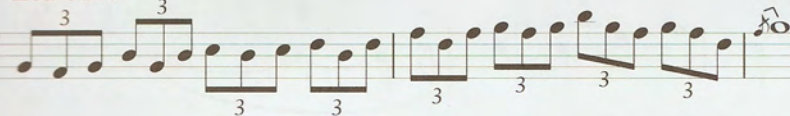
Elec. Gtrs. 1 &amp; 2

D<sup>5</sup>(E<sup>5</sup>)E<sup>b</sup>oct Doct Coct Aoct  
(Foct) (Eoct) (Doct) (Boct)

Elec. Gtr. 1

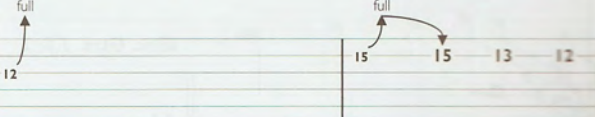
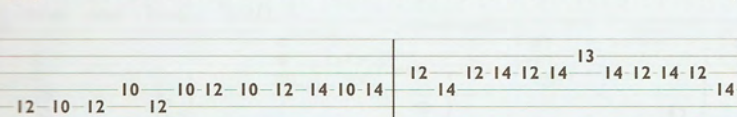


Elec. Gtr. 3

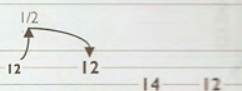
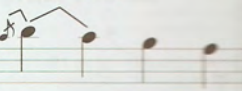


Elec. Gtr. 2 plays Fig. 3

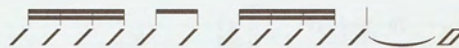
P.M.-----



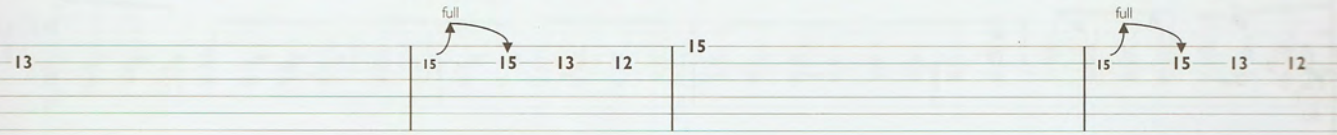
Elec. Gtr. 4

G<sup>5</sup>(A<sup>5</sup>)

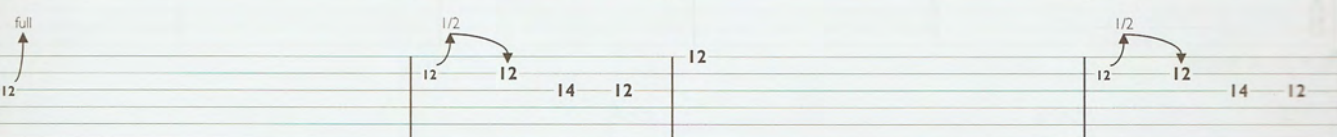
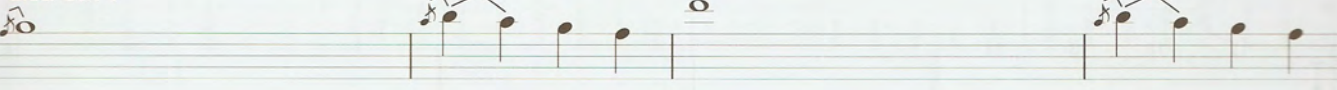
Elec. Gtrs. 1 &amp; 2



Elec. Gtr. 3



Elec. Gtr. 4

B<sup>b5</sup>(C<sup>5</sup>)

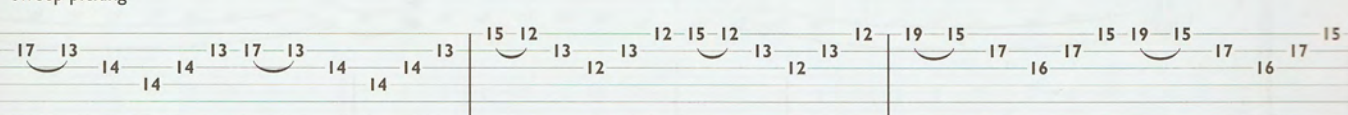
Elec. Gtrs. 1 &amp; 2

D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtr. 3



sweep picking





E<sup>b</sup>oct (Foct)    Doct (Eoct)    Coct (Doct)    Aoct (Boct)

Elec. Gtr. I

/ < / <

**D. al Coda**

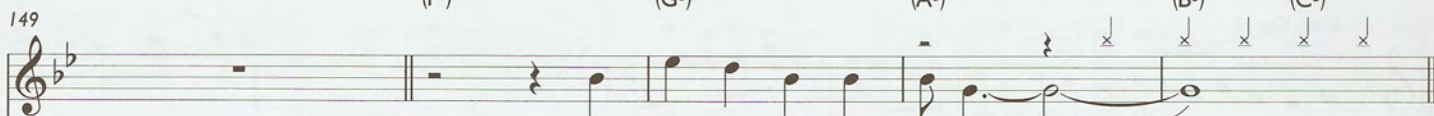
E<sup>b</sup>5 (F5)

F5 (G5)

G5 (A5)

A5 (B5)

B<sup>b</sup>5 (C5)



Will dark - ness turn to light?

(Will dark - ness turn to

Elec. Gtrs. 1 & 2

Elec. Gtr. 2 plays Fig. 3

1/2

19 19 17 15

Elec. Gtrs. 3-5

Elec. Gtr. 4

8<sup>va</sup>

22 22 20 19

full

17 18 17

Elec. Gtr. 5

full

15 15 13 12

**⊕ Coda**

154 E<sup>b</sup>5 (F5)

F5 (G5)

The tank is emp - ty let it dry, —

I'm —

Elec. Gtrs. 1 & 2

TAB 3 3 1

5 5 3







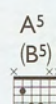
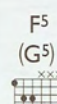
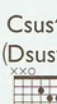
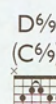
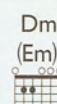
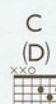
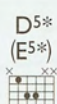
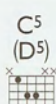
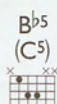
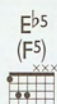
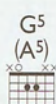
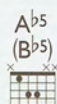
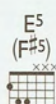
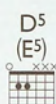
# TAKE IT OUT ON ME

Words by Matthew Tuck and Benji Webbe

Music by Matthew Tuck, Jason James, Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D



♩ = 236

D<sup>5</sup> N.C.  
(E<sup>5</sup>)

D<sup>5</sup> N.C.  
(E<sup>5</sup>)

D<sup>5</sup> N.C.  
(E<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtr. 2

w/ dist.

Elec. Gtr. 2

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

W/ dist. P.M. P.M. P.M. P.M. P.M. P.M. P.M. -

cont. sim.

TAB

0 2 0 2 0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 2 0 3 0

2.

6

(Sing bracketed notes 2° only)

(Arghhh.)

Oh, yeah!

Elec. Gtrs. 1 & 2

(Play bracketed note 2° only)

TAB

3 2 0 3 2 0 3 0 0 2 0 2 0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 2 0 3 (2) 0



11

1. 2.  $E^5$  ( $F^5$ )

TAB

16

$D^5$  ( $E^5$ )

TAB

20

$A^{b5}$  ( $B^{b5}$ )  $G^5$  ( $A^5$ )  $E^{b5}$  ( $F^5$ )  $B^{b5}$  ( $C^5$ )  $A^{b5}$  ( $B^{b5}$ )  $G^5$  ( $A^5$ )  $E^{b5}$  ( $F^5$ )

P.M. ---

TAB



24

D<sup>5</sup>  
(E<sup>5</sup>)

B<sup>b5</sup>  
(C<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

C<sup>5</sup>  
(D<sup>5</sup>)

1. I'm al - ways think - ing of you  
Dys - func - tion fam - ily va - lues,  
2. I feel so much des - truc - tion  
My rage it comes so quick - ly,

(Sing 2° only)

me. \_\_\_\_\_

Elec. Gtrs. 1 & 2

P.M.

P.M.

TAB

2 2 0

2 2 0

5 5 3

5 7 3 5

28

**D<sup>5</sup>**  
(E<sup>5</sup>)

**Elec. Gtr. 2**  
open 3fr 5fr 3fr 2fr open 5fr 2fr 5fr 2fr open

and I'll in one all die ev spark the but 'ry and things I thing I that will that you not you do, fear. do, nite.

**Elec. Gtr. 1**

P.M.

TAB

7 7 5 2 0 2 0 3 0 3 0 2 2 0



32

**B<sup>b5</sup> (C<sup>5</sup>)** **C<sup>5</sup> (D<sup>5</sup>)**

self - cent - red sat - is - fac - tion,  
 Stop - talk - ing words - of wis - dom  
 an - ger - is creep - ing in - me,  
 Self - harm - ing mut - il - a - tion

**Elec. Gtrs. 1 & 2**

P.M. P.M.

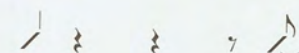
TAB

2 5 5 7  
2 3 5 7  
0 3 5 5

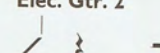
**D<sup>5</sup> N.C. (E<sup>5</sup>)**  
**Elec. Gtr. 2**



**1. 3.**  
**D<sup>5</sup> N.C. (E<sup>5</sup>)**



**2. 4.**  
**D<sup>5</sup> N.C. (E<sup>5</sup>)**  
**Elec. Gtr. 2**



**B<sup>b5</sup> (C<sup>5</sup>)**

36

no more will I run from you here.  
 you fool, I'm stand - ing right you right.  
 watch I don't ex - plode on so you  
 cuts deep but the pain feels so

**Elec. Gtr. 1** **Elec. Gtr. 1** **Elec. Gtrs. 1 & 2**

TAB

2 0 2 0 3 0 3 0 2 3 0 5  
0 0 0 0 0 0 0 0 0 0 0 3

41

**D<sup>5</sup> (E<sup>5</sup>)** **B<sup>b5</sup> (C<sup>5</sup>)**

The world is on your shoul - ders,

**P.M.**

TAB

5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2 5  
3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



45

C<sup>5</sup>  
(D<sup>5</sup>)

B<sup>b5</sup>  
(C<sup>5</sup>)

the weight it's crush - ing me.

Elec. Gtr. 2

P.M.-----

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 |

Elec. Gtr. 1

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 5 | 0 | 4 | 0 | 5 | 0 | 7 | 0 | 5 | 0 | 4 | 0 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 |   |   |   |   |   |   |   |   |   |   |   |   |   | 3 |

49

D<sup>5</sup>  
(E<sup>5</sup>)

B<sup>b5</sup>  
(C<sup>5</sup>)

Now we're all get - ting old - er,

Elec. Gtrs. 1 & 2

P.M.-----

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 3 | 5 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |   |   |   | 3 |

53

C<sup>5</sup>  
(D<sup>5</sup>)

take it out, take it out,

Elec. Gtr. 2

Elec. Gtr. 1

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 4 | 0 | 2 | 0 | 4 | 0 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 |   |   |   |   |   |   |

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 5 | 0 | 4 | 0 | 5 | 0 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 |   |   |   |   |   |   |



56

D<sup>5</sup>  
(E<sup>5</sup>)

take it out, take it out, take it out

TAB 2 0 4 0 2 0 4 0 0 4 0 2 0 4 0 4 4 4 4 4 4 4

TAB 4 0 5 0 4 0 5 0 0 5 0 4 0 5 0 5 5 5 5 5 5 5

59

on me, take it out

**Elec. Gtrs. 1 & 2**

TAB 0 2 0 2 0 2 0 0 2 0 2 0 2 0 0 2 0 2 0 3 3 3 2 0 3 2 0 3 0

To Coda ☐

63

on me, Take it out

TAB 0 2 0 2 0 2 0 0 2 0 2 0 2 0 0 2 0 2 0 3 3 3 2 0 3 2 0 3 0



71

P.M. - - - - - 4

75

D<sup>5</sup>  
(E<sup>5</sup>)

me. \_\_\_\_\_

T  
A  
B

2  
2  
0



D5\*

(E5\*)

B<sup>b</sup>5(C<sup>5</sup>)C<sup>5</sup>(D<sup>5</sup>)

Bass arr. Gtr.

w/ clean tone &amp; chorus

83

D5\*

(E5\*)

B<sup>b</sup>5(C<sup>5</sup>)C<sup>5</sup>(D<sup>5</sup>)

C

(D)

This fi - re burns in -

Fig. 1

91

Dm

(Em)

B<sup>b</sup>6/9(C<sup>6</sup>/9)Csus<sup>4</sup>(Dsus<sup>4</sup>)

C

(D)

- side,

(This fi - re burns in - side,)

Elec. Gtr. 2

w/ clean tone &amp; chorus

Bass arr. Gtr. plays Fig. 1 cont. sim.

99

Dm

(Em)

B<sup>b</sup>6/9(C<sup>6</sup>/9)Csus<sup>4</sup>(Dsus<sup>4</sup>)

C

(D)

there's no - where left to

107



115

Dm (Em)      B $\flat$ 6/9 (C6/9)      Csus<sup>4</sup> (Dsus<sup>4</sup>)      C (D)

hide. \_\_\_\_\_

Elec. Gtr. 3

w/ dist.  
Bass arr. Gtr. plays Fig. 1 cont. sim.  
Elec. Gtr. 2 plays Fig. 2 cont. sim.

TAB

123

Dm (Em)      B $\flat$ 6/9 (C6/9)      Csus<sup>4</sup> (Dsus<sup>4</sup>)      C (D)

This fi - re burns in -

Elec. Gtr. 3

TAB

D<sup>5</sup> (E<sup>5</sup>)      B $\flat$ 5 (C<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

Elec. Gtr. 1

w/ dist. & palm muting

131

Dm (Em)      B $\flat$ 6/9 (C6/9)      Csus<sup>4</sup> (Dsus<sup>4</sup>)      C (D)

- side. \_\_\_\_\_

(this fi - re burns in - side,) \_\_\_\_\_

Elec. Gtr. 3

Bass arr. Gtr. plays Fig. 1 cont. sim.  
Elec. Gtr. 2 plays Fig. 2 cont. sim.

TAB



D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

139

Dm (Em)      B<sup>b6/9</sup> (C<sup>6/9</sup>)      C<sup>sus4</sup> (D<sup>sus4</sup>)      C (D)

This rage can't be de -

TAB

12      15 13 12      12 14 15      14      11 11

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

Elec. Gtr. 1

cont. sim.

147

- nied! \_\_\_\_\_

Elec. Gtr. 4

TAB

(11)      13 12 12 14      12 11 14 12      12 14 12 12/14      14 12 11 12 14

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

155

1/2      full      full

TAB

13 12 12 14      11 11 14 12      12 14 12 14      14 14 12 11 12 14



D<sup>5</sup>  
(E<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)

163

Elec. Gtr. 3

Elec. Gtr. 1 cont. sim.

Tablature for Elec. Gtr. 3 and Elec. Gtr. 4 (bracketed note tacet 1°).

**Elec. Gtr. 3**

13 12 12 14 | 12 11 14 12 | 12 14 12 12/14

**Elec. Gtr. 4**

12 10 12 12 | 12 10 12 11 | 12 13 12 12/13

169

D<sup>5</sup>  
(E<sup>5</sup>)B<sup>b5</sup>  
(C<sup>5</sup>)

Tablature for Elec. Gtr. 3 and Elec. Gtr. 4.

**Elec. Gtr. 3**

14 12 11 12 14 | 13 12 12 14 | 11 11 14 12

**Elec. Gtr. 4**

13 12 10 12 12 | 12 10 12 12 | 14 14 12 11

C<sup>5</sup>  
(D<sup>5</sup>)

175

1.

2.

Tablature for Elec. Gtr. 3 and Elec. Gtr. 4, including first and second endings.

**Elec. Gtr. 3**

12 14 12 14 | 14 14 12 11 12 14 | 11 12

**Elec. Gtr. 4**

12 13 12 13 | 13 13 12 14 16 12 | 14 16



D<sup>5</sup>  
(E<sup>5</sup>)  
Elec. Gtr. I

E<sup>5</sup>  
(F<sup>5</sup>)

F<sup>5</sup>  
(G<sup>5</sup>)

180

3 3 3 3 3 3 3 3 3 3 3 3

12-14-15 12-14-15 12-14-15 12-14-16 14-15-17 12-14-16 12-14-16 12-14-16 12-14-16 12-14-16 12-14-16 13-15-17

C<sup>5</sup>  
(D<sup>5</sup>)

B<sup>b</sup>5  
(C<sup>5</sup>)

B<sup>b</sup>5  
(C<sup>5</sup>)

A<sup>5</sup>  
(B<sup>5</sup>)

F<sup>5</sup>  
(G<sup>5</sup>)

D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtrs. 1 & 2

183

3 3 3 3 3 3 3 3 3 3 3 3

12-14-16 13-15-17 13-15-17 14-15-17 17 14 14 15

full 1/2

Elec. Gtr. 4

1/2 1/2 full

14 14 15 16 17

N.C.

D<sup>5</sup>  
(E<sup>5</sup>)

N.C.

D<sup>5</sup>  
(E<sup>5</sup>)

N.C.

I.

D<sup>5</sup>  
(E<sup>5</sup>)

Elec. Gtr. 2 (bracketed notes 2° only)

7 7 7 7 7 7 7 7 7 7 7 7

P.M.

188

Elec. Gtr. I

2 0 2 0 2 0 2 0 2 0 2 0 3 3 2 0 3 2 0 2 2 0

Elec. Gtrs. 3 & 4 (1° only)

15 17



192

2.

B<sup>b</sup>5 (C<sup>5</sup>) N.C. D<sup>5</sup> (E<sup>5</sup>)

Elec. Gtrs. 1 & 2

The world is

w/ delay

TAB 3 2 0 3 2 0 3 5 5 3 2 2 0

## Coda

195

E<sup>5</sup> (F<sup>#</sup>5)

take it out on me,

TAB 3 2 0 3 2 0 3 2 4 2 4 2 3 2 2 4 2 4 2 3 2 2 2

199

D<sup>5</sup> (E<sup>5</sup>) A<sup>b</sup>5 (B<sup>b</sup>5) G<sup>5</sup> (A<sup>5</sup>) E<sup>b</sup>5 (F<sup>5</sup>) B<sup>b</sup>5 (C<sup>5</sup>) A<sup>b</sup>5 (B<sup>b</sup>5) G<sup>5</sup> (A<sup>5</sup>) E<sup>b</sup>5 (F<sup>5</sup>)

take it out on me, vent your frustra-tion on

P.M. - 1

TAB 5 4 2 0 4 2 0 0 2 0 2 0 2 0 2 0 3 3 2 3 5 5 3 2 3 3 2 2 3



D<sup>5</sup>  
(E<sup>5</sup>)

N.C.

D<sup>5</sup>  
(E<sup>5</sup>)  
Elec. Gtr. 1

204

me.

(Drums)

Elec. Gtr. 2

Elec. Gtr. 3

w/ bar

w/ feedback

cont. sim.

TAB

2 2 0

12

13 12 12 14

208

w/ bar

TAB

12 11 14 12

211

Take it out!

hold bend-----

full

8va

TAB

12 14 12 14

17

14 12 11 12

24 22 24 (24)

12 13 12 13

15

13 12 14 12

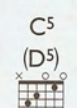
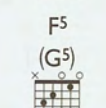
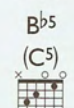
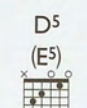
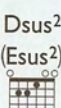
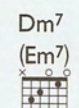
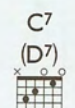
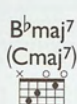
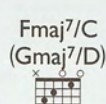
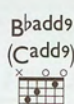
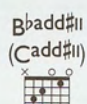
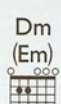
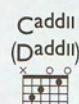
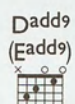
12 10 12 (12)



# SAY GOODNIGHT

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

Tune all strings down a tone



♩ = 114

N.C.

Dadd9  
(Eadd9)

Cadd11  
(Dadd11)

Dadd9  
(Eadd9)

Cadd11  
(Dadd11)

Elec. Gtr. 1

Rain, thunder FX w/ clean tone & light chorus

TAB

Elec. Gtr. 3

w/ dist.  
19

TAB

Elec. Gtr. 4

22fr

①  
w/ dist.

Dadd9  
(Eadd9)

Cadd11  
(Dadd11)

Dadd9  
(Eadd9)

Cadd11  
(Dadd11)

(Ah.)

TAB

w/ clean tone & light chorus

TAB



10

Dm (Em) Elec. Gtr. I

B $\flat$ add $\sharp$ 11 (Cadd $\sharp$ 11) Cadd11 (Dadd11) Dm (Em) B $\flat$ add $\sharp$ 11 (Cadd $\sharp$ 11) Cadd11 (Dadd11)

Elec. Gtr. 2 w/ dist.

14

Dm (Em) B $\flat$ add $\sharp$ 11 (Cadd $\sharp$ 11) Cadd11 (Dadd11) Dm (Em) B $\flat$ add $\sharp$ 11 (Cadd $\sharp$ 11) Cadd11 (Dadd11)

18

B $\flat$ add9 (Cadd9) Fmaj7/C (Gmaj7/D) Dm (Em) Fmaj7/C (Gmaj7/D)



22

B $\flat$ add9  
(Cadd9)

Fmaj7/C  
(Gmaj7/D)

Dm  
(Em)

TAB

15 14 15 14 12

15 14 15 14 14

15 14 15 17 17 15 14 15 14

## Elec. Gtr. 2

17fr

②

26

Dm  
(Em)

B $\flat$ add $\sharp$ 11  
(Cadd $\sharp$ 11)

Cadd11  
(Dadd11)

Dm  
(Em)

B $\flat$ add $\sharp$ 11  
(Cadd $\sharp$ 11)

Cadd11  
(Dadd11)

1. Hea - ven's wait - ing for\_ you, just close your eyes\_ and say\_ good-bye\_

2. Flow - ers\_ laid\_ out for\_ you, so ma - ny col - ours leave me\_ blind,

Elec. Gtr. 1

TAB

0 2 0 0 0 0 2

3 4 0 3 0 4 5

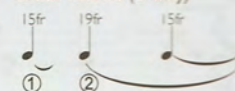
0 2 0 0 0 0 2

3 4 0 3 0 4 0

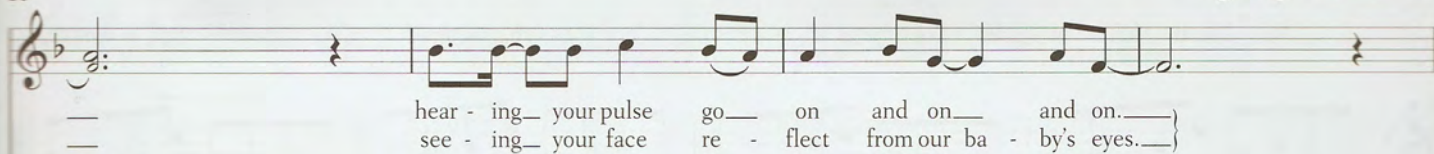


Dm  
(Em)B<sup>b</sup>add#11  
(Cadd#11)Cadd11  
(Dadd11)Dm  
(Em)B<sup>b</sup>add9  
(Cadd9)

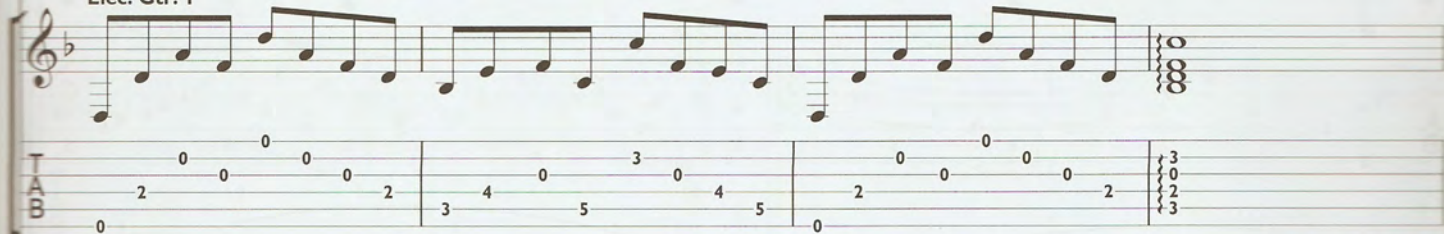
Elec. Gtr. 3 (2° only)



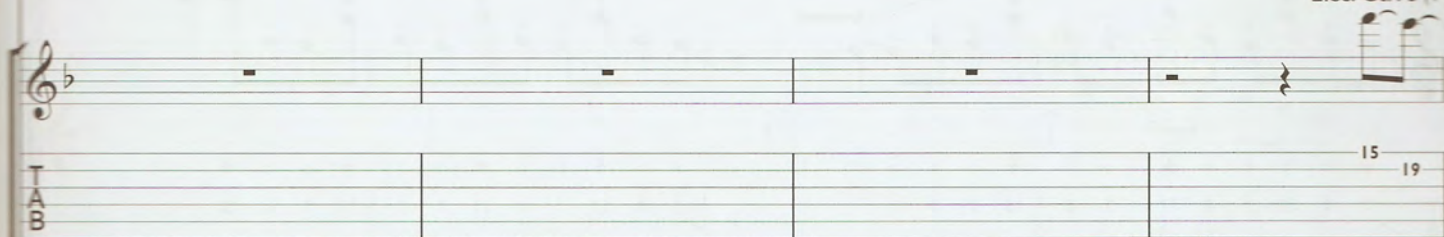
30



Elec. Gtr. I

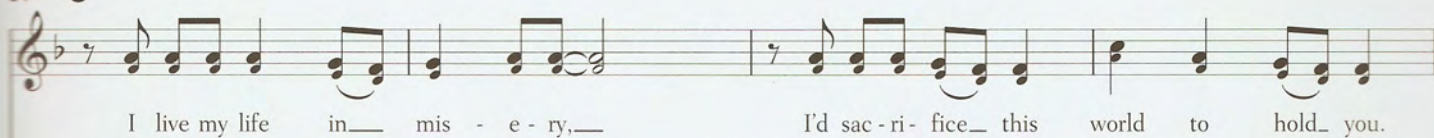


Elec. Gtr. 3 (1° only)

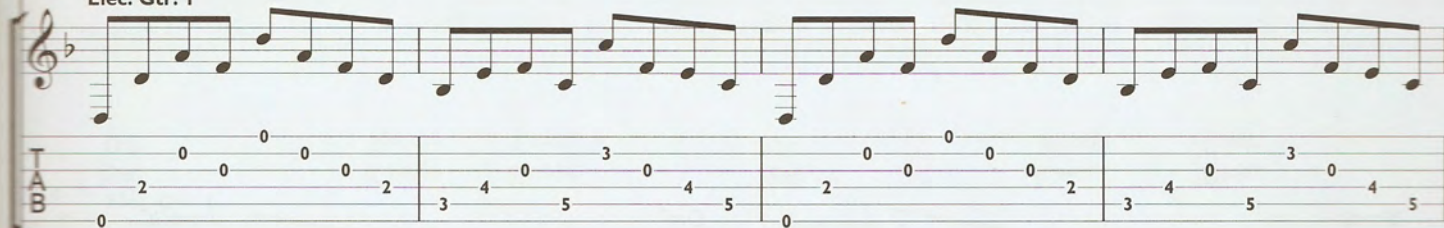
Dm  
(Em)B<sup>b</sup>add#11  
(Cadd#11)Cadd11  
(Dadd11)Dm  
(Em)B<sup>b</sup>add#11  
(Cadd#11)Cadd11  
(Dadd11)

Elec. Gtr. 3 (2° only)

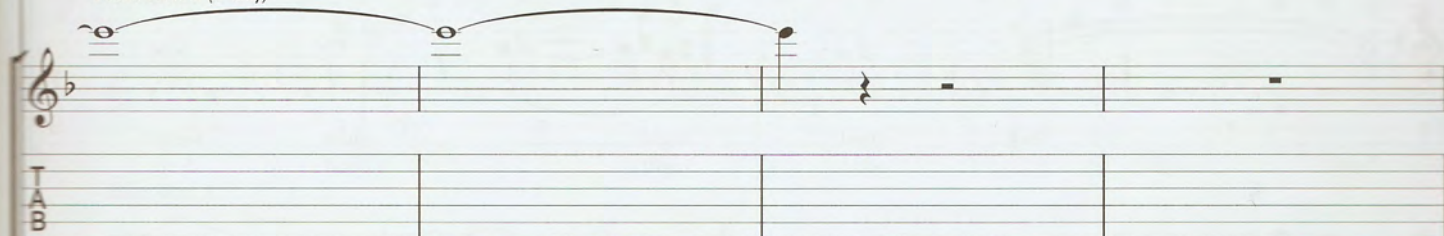
34



Elec. Gtr. I



Elec. Gtr. 3 (1° only)



Elec. Gtr. 2 (2° only)





38

Dm (Em)      B<sup>b</sup>add<sup>♯</sup>II (Cadd<sup>♯</sup>II)      CaddII (DaddII)      Dm (Em)      B<sup>b</sup>add<sup>♯</sup>II (Cadd<sup>♯</sup>II)      CaddII (DaddII)

No breath left\_ in - side of me, \_      shat - tered glass keeps fall - ing. \_

TAB

0 2 0 0 0 2      3 4 0 3 0 4 5      2 0 0 0 0 2      3 4 0 3 0 4 5

7 8 15 7 8 17 7 8      15 7 8 5      7 8 15 7 8 17 7 8      15 7 8 22

42

B<sup>b</sup>maj<sup>7</sup> (Cmaj<sup>7</sup>)      C<sup>7</sup> (D<sup>7</sup>)      Dm<sup>7</sup> (Em<sup>7</sup>)      Fmaj<sup>7</sup>/C (Gmaj<sup>7</sup>/D)

Say      good - night,      just sleep  
(Say      good - night,      just sleep

Elec. Gtr. I

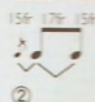
TAB

3 2 0 0 0 3      3 0 0 0 5 0      2 3 3 3 4 3 4      2 3 3 4 0 0



I.

Elec. Gtr. 2

B<sup>b</sup>maj7  
(Cmaj7)CaddII  
(DaddII)Dsus<sup>2</sup>  
(Esus<sup>2</sup>)

46

tight, \_\_\_\_\_ say good - night.  
tight, \_\_\_\_\_ say good - night.) \_\_\_\_\_

Elec. Gtr. I

TAB 3 2 0 0 0 0 3 3 0 3 5 4 0 2 2 5 4

Elec. Gtr. 3

TAB 24 19 20 19

Dm  
(Em)B<sup>b</sup>add#II  
(Cadd#II)CaddII  
(DaddII)Dm  
(Em)B<sup>b</sup>add#II  
(Cadd#II)CaddII  
(DaddII)

50

TAB 0 0 0 0 0 2 3 4 0 5 4 5 4 2 0 2 0 0 0 2 3 4 0 5 4 0 4 5

Elec. Gtr. 2

TAB 15 full 12 14 14 1/2 14 12 15 12 full 14 15 12 12 17 22 20 12 16 17 17 15 17 16 17 17







62

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      N.C.

So here I am, you're in-side of me, so here I am, our world is over.

**Elec. Gtr. 2**

P.M.: - P.M.: - P.M.: - P.M.: -

**TAB**

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 | 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0

66

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      N.C.

(Here I am with you, I'm there til the end,

**Elec. Gtr. 2**

P.M.: - P.M.: - P.M.: - P.M.: -

**TAB**

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 | 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0

70

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      N.C.

mem'ries are call-ing, so fare well, my friend.)

**Elec. Gtr. 2**

P.M.: - P.M.: - P.M.: - P.M.: -

**TAB**

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 | 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0



74  $D^5$  (E<sup>5</sup>)  $Caddi$  (Daddi)  $D^5$  (E<sup>5</sup>)  $Caddi$  (Daddi)

friend.

Elec. Gtr. 2

(Play small notes 2° only)

P.M.-1 P.M.-1 P.M.-1 P.M.-1

TAB: 2 2 0 5 4 0 5 4 4 5 2 2 0 5 4 0 5 4 4 5

Elec. Gtr. 3

TAB: 14 16 17 14 16 17 15 17 14 15 17 17 15 14 16 17 14 16 17 15 17 17 17 17

Elec. Gtr. 4

TAB: 10 12 14 11 12 14 12 13 15 12 14 14 12 10 12 14 11 12 14 12 13 15 12 14 14 14 14 14

78  $D^5$  (E<sup>5</sup>) Elec. Gtr. 2

TAB: 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

Elec. Gtrs. 3 &amp; 4

TAB: 15 17 P.S. X

Bass arr. Gtr.

TAB: 9 10 12 9 10 12 9 10 12



82

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      N.C.

(Here I am with you, I'm there til the end,

**Elec. Gtr. 2**

P.M.: -1      P.M.: -1      P.M.: -1      P.M.: -1

TAB

7 7 5 7 5 7 7 7 5 7 5 0 3      5 5 7 7      7 7 5 7 5 7 7 7 5 7 5 0 3      5 8 5 0 5 0 5 8 5 0 3 6 3 0

86

D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      F<sup>5</sup> (G<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)      D<sup>5</sup> (E<sup>5</sup>)      B<sup>b5</sup> (C<sup>5</sup>)      N.C.

mem - 'ries are call - ing, so fare - well, my friend.) Fare - well, my

**Elec. Gtr. 2**

P.M.: -1      P.M.: -1      P.M.: -1      P.M.: -1

TAB

7 7 5 7 5 7 7 7 5 7 5 0 3      5 5 7 7      7 7 5 7 5 7 7 7 5 7 5 0 3      5 8 5 0 5 0 5 8 5 0 3 6 3 0

**Elec. Gtr. 3**

TAB

4 5 4 5      4 5 4 5 4      9 9 7 7 5      4 5 4 5      4 5 4 5 4 2

**Elec. Gtr. 4**

TAB

5 7 5 7      5 7 5 7 5      10 10 9 9 7      5 7 5 7      5 7 5 7 5 3

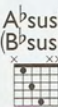
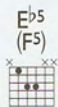
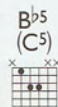
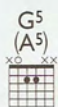
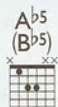
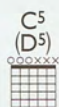


[illegible][illegible]



**TUNE GUITARS:**

- ① = D      ④ = C  
② = A      ⑤ = G  
③ = F      ⑥ = C



♩ = 204

C<sup>5</sup>  
(D<sup>5</sup>)  
Elec. Gtr. I

[illegible]

**Elec. Gtr. 2**

Elec. Str.: 2

P.M.:-----|  
w/dist.

P.M. P.M.-| P.M.-| P.M.-| P.M. P.M. P.M. P.M.-| P.M.-| P.M.-| P.M. P.M.

TAB

0 0 0 0 | 0 8 0 0 7 0 0 | 3 0 0 2 0 3 0 0 | 0 8 0 0 7 0 0 | 3 0 0 0 0 2 0 0

0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

Musical score for "The Wind" by The Beatles. The score is in B-flat major (two flats) and 4/4 time. It features a guitar part with a melodic line and a bass line with chords. The guitar part includes a solo section with a key signature change to one flat (B-flat major). The bass line includes a section with a key signature change to one flat (B-flat major). The score is written for guitar and bass.



10

B<sup>b</sup>5 C<sup>5</sup>  
(C<sup>5</sup>) (D<sup>5</sup>)

B<sup>b</sup>5 A<sup>b</sup>5  
(C<sup>5</sup>) (B<sup>b</sup>5)

1. We're wast-ing pre-cious time,  
Be- friend my en-e-mies,

P.M.

P.M.

P.M.

TAB

0 5 7 5 3 0

5 7 0 0 0 0 0 0 0 0 5 5 3 3 1

3 5 3 2 0 5 7 5 3 0 0 3 5 3 2 0 5 3 3 1

14

B<sup>b5</sup> (C<sup>5</sup>)      Doct (Eoct)      E<sup>b5</sup> (F<sup>5</sup>)      C<sup>5</sup> (D<sup>5</sup>)

the my clock pulse is tick - ing, can you hear hear the my count heart - down? beat.

P.M.:-----| P.M.:--| P.M.:--|

TAB

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 5 | 5 5 5 5 5 5 5 9 | 9 9 10 10 10 7 |

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 5 | 5 5 5 5 5 5 5 7 | 7 7 8 8 8 5 |

I I I I I I I I | I I I I I I I 3 | 3 3 3 3 3 3 3 7 | 7 7 8 8 8 5 |

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 5 | 5 5 5 5 5 5 5 9 | 9 9 10 10 10 7 |

I I I I I I I I | I I I I I I I 3 | 3 3 3 3 3 3 3 7 | 7 7 8 8 8 5 |

P.M. P.M.:--| P.M. P.M.:-----|

TAB

3 5 7 5 3 | 3 5 3 2 | 3 5 5 5 5 7 5 3 | 3 2 0 3 5 3 2 0 |

I I I I I I I I | I I I I I I I I | I I I I I I I I | I I I I I I I I |



[illegible][illegible]







34

34

no more I care\_ to live\_ when I'm just born\_ to die.

we're

38

[illegible]



42

Be - hold this tra - ves - ty, \_\_\_\_\_

Nev - er be - fore, - nev - er a - gain, \_\_\_\_\_

P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. - -

TAB: 0 12 0 0 10 0 0 7 0 0 5 0 7 0 0 0 0 12 0 0 10 0 0 0 0 1 3 2 3 5 2 3 5 2 3 5

P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. - -

TAB: 0 8 0 0 7 0 0 3 0 0 2 0 3 0 0 0 8 0 0 7 0 0 0 0

46

be - hold ad - ver - sa - ry. \_\_\_\_\_

nev - er be - fore, - nev - er a - gain. \_\_\_\_\_

$A^b5$  ( $B^b5$ )  $G^5$  ( $A^5$ )  $C^5$  ( $D^5$ )  $2^\circ$  %

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. P.M. - -

TAB: 0 0 12 0 0 10 0 0 7 0 0 5 0 7 0 8 8 9 8 10 9 10 7 7 9 7 10 9 10 0 0

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. P.M. - -

TAB: 0 0 8 0 0 7 0 0 3 0 0 2 0 3 0 1 1 3 1 2 1 3 1 2 0 0 0 0







58  $C^5$   
( $D^5$ )

No more sor - rows, no to - mor - rows, \_\_\_\_\_

**Elec. Gtr. 3**  
w/ palm muting  
Fig. 2  
Elec. Gtr. 1 plays Fig. 1

TAB

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 15 | 15 | 14 | 15 | 15 | 14 | 15 | 15 | 14 | 15 | 15 | 12 | 14 | 12 | 14 | 14 | 15 | 15 | 14 | 15 | 15 | 14 | 15 | 15 | 14 | 15 | 15 | 12 | 14 | 12 | 14 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

**Elec. Gtr. 2**  
w/ palm muting

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

62  $A^{b5}$   
( $B^{b5}$ )

$G^5$   
( $A^5$ )

$(E^b)$   
( $(F)$ )

$(B^b)$   
( $(C)$ )

— I've ne-ver felt a - live be - fore, yeah. \_\_\_\_\_

**Fig. 2**

TAB

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |    |    |   |    |    |   |    |    |    |    |    |   |  |  |  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|---|----|----|---|----|----|----|----|----|---|--|--|--|
| 10 | 12 | 12 | 10 | 12 | 12 | 10 | 12 | 12 | 10 | 12 | 12 | 10 | 12 | 10 | 12 | 9 | 11 | 11 | 9 | 11 | 11 | 9 | 11 | 10 | 10 | 11 | 10 | 8 |  |  |  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|---|----|----|---|----|----|----|----|----|---|--|--|--|

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 3 | 3 | 5 | 3 | 1 |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|



66

C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 1  
Elec. Gtr. 3 plays Fig. 2

TAB

70

A<sup>b5</sup>  
(B<sup>b5</sup>)

G<sup>5</sup>  
(A<sup>5</sup>)

(E<sup>b</sup>)  
(F)

(B<sup>b</sup>)  
(C)

T  
A  
B

3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3  
I I I I I I I I

3 3 3  
3 3 3  
I I I

2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0

3 3 5 3 I

[illegible]

78

A<sup>b5</sup>  
(B<sup>b5</sup>)

G<sup>5</sup>  
(A<sup>5</sup>)

(E<sup>b</sup>)  
((F))

(B<sup>b</sup>)  
((C))

C<sup>5</sup>  
(D<sup>5</sup>)

TAB

3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 5 3 1

0 0



Elec. Gtr. 2

Elec. Gtr. 3

82

TAB

85

TAB

90

TAB

93

TAB

96

TAB



94

B<sup>♭5</sup> (C<sup>5</sup>)

Doct (Eoct)

E<sup>♭5</sup> (F<sup>5</sup>)

C<sup>5</sup> (D<sup>5</sup>)

TAB

TAB

98

w/ dist.

TAB

18 17 18 20 18 17 17 | 20 20  $\frac{1}{2}$  20 18 | 18 17 18 20 18 17 17 | 20 20  $\frac{1}{2}$  20 19

19



B<sup>b5</sup>  
(C<sup>5</sup>)

102

P.M.-----

TAB

15 12 14 15 14 12 15 12 14 15 12 14 15 12 14 15 13 15

TAB

TAB

Doct  
(Eoct)E<sup>b5</sup>  
(F<sup>5</sup>)C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2

104

P.M.-----

TAB

15 13 15 17 15 13 15 13 15 17 13 15 13 12

TAB

20 20 22

TAB

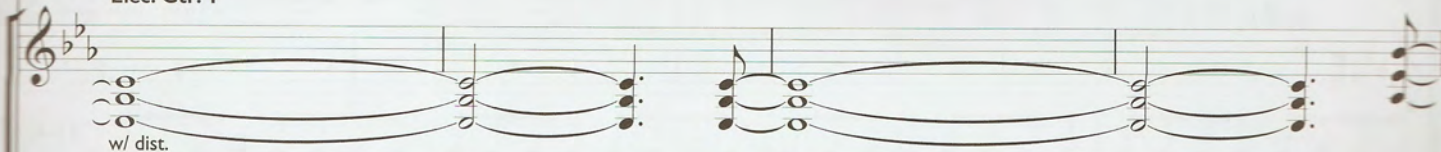
17 17 17



106

B<sup>b5</sup> A<sup>b5</sup> sus<sup>2</sup>  
(C<sup>5</sup>) (B<sup>b5</sup> sus<sup>2</sup>)

Elec. Gtr. 1



TAB

0  
0  
05  
3  
1

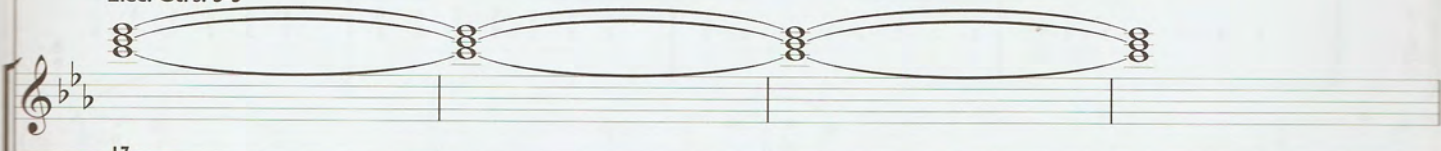
Elec. Gtr. 2



TAB

5 7 5 3 3 5 3 2 5 7 5 3 3 5 3 2 5 3 5 3 1

Elec. Gtrs. 3-5



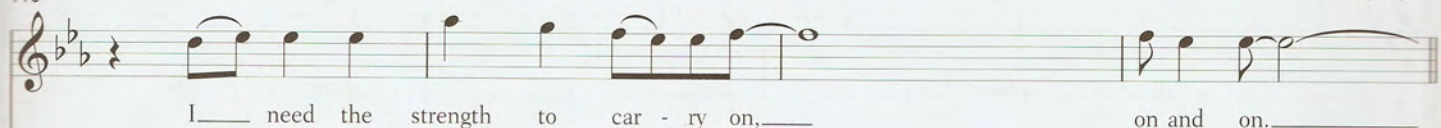
TAB

17  
18  
19

110

B<sup>b5</sup>  
(C<sup>5</sup>)

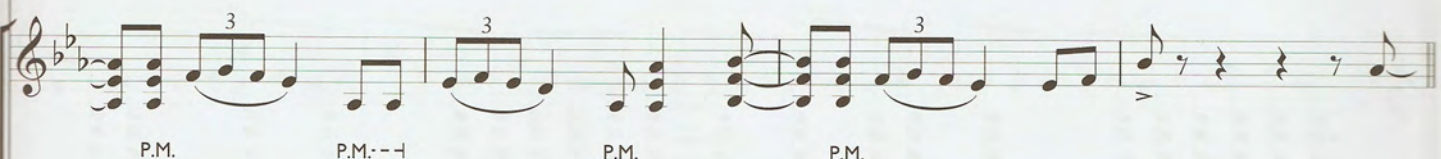
N.C.

A<sup>b5</sup>  
(B<sup>b5</sup>)

TAB

5  
3  
1

&gt;



TAB

3 5 7 5 3 3 5 3 2 3 5 5 7 5 3 3 5 5

&gt;



114

C<sup>5</sup>  
(D<sup>5</sup>)

— No more I care\_ to live\_ when I'm just born\_ to die,—

(Tacet 1°)

— (We're

TAB

TAB

Repeat section x3  
A<sup>b5</sup>  
(B<sup>b5</sup>)

118

— all born to die,— born to die,

P.M.-----P.M.-----

TAB

TAB

P.M.-----P.M.-----

TAB



C<sup>5</sup>  
(D<sup>5</sup>)

122

no more I care\_ to live\_ when I'm just born\_ to die\_

TAB

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3 | 3 2 2 2 2 2 2 5 | 5 5 5 5 5 5 5 6 | 6 6 6 6 6 6 6 6

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

126

to die\_ to die\_

Elec. Gtrs. 1 & 2

P.M.----- P.M.-----

TAB

1 0 1 5 1 0 1 3 | 1 0 1 2 1 0 1 0 | 1 0 1 5 1 0 1 3 | 1 0 1 2 1 0 1 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

130

to die! Uh.

P.M.----- P.M.-----

TAB

1 0 1 5 1 0 1 3 | 1 0 1 2 1 0 1 0 | 1 0 1 5 1 0 1 3 | 1 0 1 2 1 0 1 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0



# LAST TO KNOW

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

D<sup>5</sup>C<sup>5</sup>B<sup>b5</sup>B<sup>b</sup>add#11

Cadd11



D5\*

F<sup>5</sup>

F5\*



♩ = 202

N.C.

(B<sup>b</sup>)

((C))

(C)

((D))

(D)

((E))

(E)

((F#))

(F)

((G))

(G)

((A))

**(Drums)**

**Elec. Gtr. 1**

w/ dist.

**Elec. Gtr. 2**

w/ dist.

**TAB**

4 5 4 2 4 2 5 4 5 | 5 6 5 3 5 3 5 4 2 | 0 2 | 4 5

0 2 0 4 5 4 2 0 2 | 5 7 5 4 5 4 7 5 4 | 2 4 | 5 2

D<sup>5</sup>(E<sup>5</sup>)

Elec. Gtr. 1

C<sup>5</sup>(D<sup>5</sup>)

6

(Sing bracketed notes 2° only)

**Elec. Gtr. 2**

P.M. -----|

P.M. -----|

**TAB**

2 2 0 0 0 0 0 0 0 0 | 2 3 2 0 2 0 3 2 0 | 0 0 0 0 0 0 0 0 | 2 3 2 0 2 0 3 2 5



B $\flat$ 5  
(C $^5$ )

D $^5$   
(E $^5$ )

4fr 5fr 4fr 2fr 4fr 2fr 5fr 4fr

③ 3 ④

10

1. Here  
2. Where's

P.M.:-----| P.M.:-----| P.M.:--| P.M.:-----| P.M.

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 5 | 5 | 5 | 5 | 5 | 5 |

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 | 5 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 5 |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 3 |

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 |
| A | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 3 | 3 | 3 | 3 | 3 | 3 |

0 2 0 4 5 4 2 0 2 0

14

come your broken bones, where's your sticks and stones?  
your Hope you're fuck-ing proud.

**Elec. Gtrs. 1 & 2**

**TAB**

0 0 0 0 0 0 2 3 2 0 2 0 3 2 0 0 0 0 0 0 2 3 2 0 2 0 3 2

7 7 5

18

Words you use\_\_ to hurt\_\_ me, some-thing you should know.  
Do you like\_\_ your brui - ses? Now you make no sound.

Elec. Gtr. 1

4fr 5fr 4fr 2fr 4fr 2fr 5fr 4fr

D<sup>5</sup> (E<sup>5</sup>)

Elec. Gtr. 2

3

P.M.----- P.M.----- P.M.-- P.M.----- P.M.

| T | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 0 | 4 | 5 | 4 | 2 | 0 | 2 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 0 | 4 | 5 | 4 | 2 | 0 | 2 | 0 |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 2 | 0 | 4 | 5 | 4 | 2 | 0 | 2 | 0 |



22

can - not take no more, — time to set - tle scores,  
Is your les - son learned? — How the tab - les turn...

**Elec. Gtrs. 1 & 2**

P.M.-----| P.M.-----|

TAB

0 0 0 0 0 0 2 3 2 0 2 0 3 2 0 0 0 0 0 0 2 3 2 0 2 0 3 2

C<sup>5</sup>  
(D<sup>5</sup>)

26

filled with rage\_ and fu - - ry, blood I'll make it our...  
What were your\_ in - ten - tions? To hell with you, now burn.

**Elec. Gtr. 1**

4fr 5fr 4fr 2fr 4fr 2fr 5fr 4fr

D<sup>5</sup>  
(E<sup>5</sup>)

B<sup>b5</sup>  
(C<sup>5</sup>)

**Elec. Gtr. 2**

3

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.

TAB

7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 0 2 0 4 5 4 2 0 0

5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

D<sup>5</sup>  
(E<sup>5</sup>)

30

Hy - po - cris - y — from jea-lous - y, —

**Elec. Gtrs. 3 & 4 (on ♯ only)**

8<sup>va</sup>

TAB

2 2 2 2 2 2 2 2 0 0 0 0 0 0 2 0 2 2 2 2 0 0 2 2 2 2 0 0 2 2 0







[illegible][illegible]

2. F<sup>5</sup> B<sup>b5</sup> B<sup>b5</sup> F<sup>5\*</sup> D<sup>5</sup>  
(G<sup>5</sup>) (C<sup>5</sup>) (C<sup>5</sup>) (G<sup>5\*</sup>) (E<sup>5</sup>)

54

last to know?

Elec. Gtr. 1

P.M. P.M. P.M.-H P.M. P.M. P.M.-H P.M.

Fig. 1

TAB

12 5  
12 5  
10 3

3 5 3 5 4 3 3 4 3 4 5 3 3 5 3 5 4 3 3 4 3 5 5 2  
2 0

Elec. Gtr. 2

P.M. P.M.-H P.M.-H

Fig. 2

TAB

12 5  
12 5  
10 3

3 7 3 7 5 3 3 5 3 5 7 3 3 7 3 7 5 3 3 5 3 5 7 5 2  
2 0



59

C<sup>5</sup> B<sup>b5</sup>  
(D<sup>5</sup>) (C<sup>5</sup>)

Am I the last to know?

Fig. 1

P.M. P.M. P.M.--H P.M. P.M. P.M.--H P.M.

TAB

4 4 2 2 0 4 4 2 4 4 5 7 5

0 0 0 0 0 0 0 0 0 0 0 5 3

Fig. 2

P.M. P.M. P.M.--H P.M. P.M. P.M.--H P.M.

TAB

2 5 5 4 4 4 5 5 5 4 5 7 5

0 0 0 0 0 0 0 0 0 0 0 5 3

B<sup>b5</sup> (C<sup>5</sup>) F<sup>5</sup> D<sup>5</sup>  
(G<sup>5</sup>) (E<sup>5</sup>)

Elec. Gtr. 3

w/ dist.

Gtr. 1 plays Fig. 1  
Gtr. 2 plays Fig. 2

TAB

17 15 15 14 15 14 12 14 14 16

14 14

## Elec. Gtr. 4

14fr 15fr

① w/ dist. B<sup>b5</sup> (C<sup>5</sup>) F<sup>5</sup> D<sup>5</sup>  
(D<sup>5</sup>) (G<sup>5</sup>) (E<sup>5</sup>)

8va

Gtr. 1 plays Fig. 1  
Gtr. 2 plays Fig. 2

TAB

15 14 15 14 15 14 17 17 17 19 22 22 20 19 20 19 17

14 14



D. 8 al Coda

|                   |                   |
|-------------------|-------------------|
| C <sup>5</sup>    | D <sup>5</sup>    |
| (D <sup>5</sup> ) | (E <sup>5</sup> ) |

(8)

75

Elec. Gtr. 3

75

17 19 20 17 19 20 17 20 | 15 17 19 15 17 19 15 19 | 14 15 17 14 15 17 14 15 | 20 19 20 19 17 24

TAB

8<sup>va</sup>

Elec. Gtr. 4

8<sup>va</sup>

14 15 17 14 15 17 14 17 | 12 14 15 12 14 15 12 15 | 15 17 19 15 17 19 15 17 | 15 14 15 14 15 16 17

TAB

## Coda

F<sup>5</sup>  
(G<sup>5</sup>)(B<sup>b</sup>)  
(C)(C)  
(D)(D)  
(E)(E)  
(F<sup>#</sup>)(F)  
(G)(G)  
(A)D<sup>5</sup>  
(E<sup>5</sup>)

79

79

last to know? \_\_\_\_\_

Elec. Gtr. 1

3

3

12 12 10 | 4 5 4 2 4 2 | 5 4 5 | 5 6 5 3 5 3 | 5 4 2 | 0 2 | 4 5 | 2 2 0 0

TAB

Elec. Gtr. 2

3

3

12 12 10 | 0 2 0 4 5 4 2 0 2 | 5 7 5 4 5 4 | 7 5 4 | 2 4 | 5 2 | 2 2 0 0

TAB

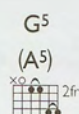
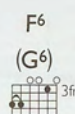
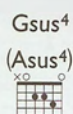
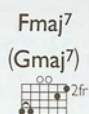
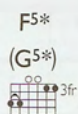
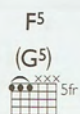
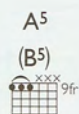
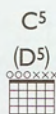


FOREVER AND ALWAYS

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D      ④ = C  
② = A      ⑤ = G  
③ = F      ⑥ = C



♩ = 162

**N.C.**

**Elec. Gtr. 1**

**C<sup>5</sup>**  
**(D<sup>5</sup>)**

P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+ P.M.-+

**TAB**

**2 4 2 0 4**

**full**

**0 2 3 0 2 0 2 5 0 2 3 0 2 2 3 0 2 3 0 2 0 2 5 0 2 3 0 2 3 2**

**Elec. Gtr. 2**

**TAB**

**4 5 4 2 0**

**full**

**0 0 0 0 0 0**

A<sup>5</sup>  
(B<sup>5</sup>)  
**Elec. Gtr. 2**

F<sup>5</sup>  
(G<sup>5</sup>)

6

Elec. Gtr. I

For - ev - er and al - ways.

P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1

TAB

2 2 3 2 2 2 5 2 3 2 2 3 0 2 3 0 2 0 2 5 0 2 3 0 2 3



10

C<sup>5</sup>  
(D<sup>5</sup>)  
Elec. Gtr. I

P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1

TAB

. 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2

[illegible]

14

A<sup>5</sup>  
(B<sup>5</sup>)

F<sup>5</sup>  
(G<sup>5</sup>)

1.

2.  
N.C.

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB

3 2 2 2 5 2 2 3 2 2 3 0 2 0 2 5 0 2 3 0 2 3 2 4 2 0 4 2 2

P.M. ---

[illegible]

19

C<sup>5</sup>  
(D<sup>5</sup>)

1. That time is here a - gain, — pre - pare to be a -  
2. These days are dead a - gain, — it's emp - ty from the —

Elec. Gtrs. 1 & 2

P.M. ————

TAB

1. That time is here a - gain,\_\_\_
2. These days are dead a - gain,\_\_\_

pre - pare to be a -  
it's emp - ty from the\_\_



23  $A^5$   
( $B^5$ )  $F^5$   
( $G^5$ )

Elec. Gtr. I

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

TAB

5 5 5 5 7 5 5 5 | 5 5 5 5 7 5 7 9 | 4 4 4 4 5 4 4 4 | 7 4 5 4 4 5 7 5

Elec. Gtr. 2

The musical score for Electric Guitar 2 consists of two staves. The top staff is a standard musical staff with a treble clef, showing a melodic line with eighth and sixteenth notes. The bottom staff is a guitar tablature staff, labeled 'TAB' on the left, with fret numbers written below the lines. The tablature corresponds to the notes in the musical staff above it. The score is divided into four measures by vertical bar lines. The first measure contains two eighth notes, the second contains two eighth notes, the third contains two eighth notes, and the fourth contains two eighth notes. The tablature for the first measure is 9 9 9 9 9 9 9 9. The second measure is 9 9 9 9 9 9 9 9. The third measure is 9 9 9 9 9 9 9 9. The fourth measure is 9 9 9 9 9 9 9 9. The tablature for the first measure is 9 9 9 9 9 9 9 9. The second measure is 9 9 9 9 9 9 9 9. The third measure is 9 9 9 9 9 9 9 9. The fourth measure is 9 9 9 9 9 9 9 9.

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

TAB

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9

27  $C^5$   
( $D^5$ )

Each time I go a - way the dis - tance gets long -  
The ho - urs drift a - way, it hurts to re - mem -

**Elec. Gtrs. 1 & 2**

P.M. -----

**TAB**

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 |



35

F<sup>5</sup> (G<sup>5</sup>) F<sup>5</sup>\* (G<sup>5</sup>\*) Fmaj7 (Gmaj7) Gsus<sup>4</sup> (Asus<sup>4</sup>) F<sup>5</sup> (G<sup>5</sup>) C<sup>5</sup> (D<sup>5</sup>)

Should it all come crash - ing down \_\_\_\_\_ a - round \_\_\_\_\_ me, \_\_\_\_\_

Elec. Gtrs. I & (2)

P.M.-----|

TAB

|   |   |   |   |   |   |     |     |     |     |   |   |   |   |   |
|---|---|---|---|---|---|-----|-----|-----|-----|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | (3) | (3) | (2) | (0) | 3 | 3 | 3 | 3 | 3 |
| 5 | 5 | 5 | 5 | 5 | 5 |     |     |     | 7   | 0 | 0 | 0 | 0 | 0 |
| 5 | 5 | 5 | 5 | 5 | 5 |     |     |     | 7   | 0 | 0 | 0 | 0 | 0 |

[illegible]



43 C<sup>5</sup>  
(D<sup>5</sup>)

(Oh.) \_\_\_\_\_

For - get a - bout the shit that we've been through.

Elec. Gtr. 1

P.M.---| P.M.--| P.M.--| P.M.--| P.M.--| P.M.---| P.M.--| P.M.--| P.M.--| P.M.--|

TAB

0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2

Elec. Gtr. 2

P.M.-----| P.M.-----|

TAB

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 4 5 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 5 4

47 A<sup>5</sup>  
(B<sup>5</sup>)

I wan-na stay here for - ev - er and al - ways.

F<sup>5</sup>  
(G<sup>5</sup>)

P.M.---| P.M.--| P.M.--| P.M.--| P.M.--| P.M.---| P.M.--| P.M.--| P.M.--| P.M.--|

TAB

2 2 3 2 2 2 2 2 | 5 2 2 3 2 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3

P.M.-----| P.M.-----| P.M. P.M.-----| P.M.-----| P.M.


TAB

9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5




C<sup>5</sup>  
51 (D<sup>5</sup>)

(Oh.) \_\_\_\_\_ Stand - ing here\_ in front\_\_ of\_\_ all\_\_ of\_\_ you,

Elec. Gtr. I  
  
P.M.:---| P.M.:--| P.M.:--| P.M.:--| P.M.:--| P.M.:---| P.M.:--| P.M.:--| P.M.:--| P.M.:--|

TAB  
0 2 3 0 2 0 2 | 5 0 2 3 0 2 3 | 0 2 3 0 2 0 2 | 5 0 2 3 0 2 3 2 |

Elec. Gtr. 2  
  
P.M.:-----| P.M.:-----|

TAB  
0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 4 5 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 5 4 |

**Song Title:** I Wanna Stay Here  
**Artist:** The Judds

**Chords:**

- A<sup>5</sup> (B<sup>5</sup>)
- F<sup>5</sup> (G<sup>5</sup>)
- N.C.

**Vocal Line:**

I wan-na stay here — for - ev - er — and al - ways.

**Guitar Tablature:**

TAB

2 2 3 2 2 2 2 | 5 2 2 3 2 2 3 | 0 2 3 0 2 0 2 | 2 4 2 0 4 full 2 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

**Banjo Part:**

P.M. -----| P.M. -----| P.M. | P.M. -----| P.M. ----|

**Banjo Tablature:**

TAB

9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 | 4 5 4 2 0 full 2 2



C<sup>5</sup>(D<sup>5</sup>)

Elec. Gtrs. 1 &amp; 2



59

Elec. Gtr. 3

w/ clean tone & chorus

63

w/ delay

67

(Drums)

71



C<sup>5</sup>(D<sup>5</sup>)

Elec. Gtr. 1 (tacet 1°)

w/ palm muting

Fig. 1

75

Elec. Gtr. 2

Fig. 2

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---

TAB

2 3 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2

Elec. Gtr. 3 (3° &amp; 4° only)

Fig. 3

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---

TAB

2 0 3 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 3 5

A<sup>5</sup>(B<sup>5</sup>)F<sup>5</sup>(G<sup>5</sup>)

Repeat section x4

Fig. 1

79

Fig. 2

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---

TAB

2 2 2 2 2 2 | 5 2 2 3 2 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3

Fig. 3

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---

TAB

2 2 2 2 2 2 | 2 2 2 2 0 2 | 0 2 0 2 0 2 | 0 2 0 2 5 3

Elec. Gtr. 4 (4° only)

w/ dist.

TAB

3 3 3 3 3 3 3 3



83  $C^5$   
( $D^5$ )  
Elec. Gtr. 4

Elec. Gtrs. 1-3 play Figs. 1-3

TAB

|   |   |   |   |   |   |     |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|-----|---|---|---|---|---|-----|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 6 | 6 9 | 7 | 6 | 7 | 7 | 6 | 6 9 | 7 | 6 | 4 |
|---|---|---|---|---|---|-----|---|---|---|---|---|-----|---|---|---|

87  $A^5$   
( $B^5$ )

$F^5$   
( $G^5$ )

TAB

|     |   |     |   |   |   |   |   |     |   |   |   |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|
| 4 7 | 6 | 6 9 | 7 | 6 | 7 | 7 | 6 | 6 9 | 7 | 6 | 7 |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|

91  $C^5$   
( $D^5$ )  
(Sing 3° only)

Al - ways, al - ways, al - ways.

Elec. Gtr. 4

Fig. 4

Elec. Gtrs. 1-3 play Figs. 1-3

TAB

|     |   |     |   |   |   |   |   |     |   |   |   |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|
| 4 7 | 6 | 6 9 | 7 | 6 | 7 | 7 | 6 | 6 9 | 7 | 6 | 4 |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|

Elec. Gtr. 5

w/ dist.

Fig. 5

TAB

|     |   |     |   |   |   |   |   |     |   |   |   |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|
| 3 7 | 5 | 5 8 | 7 | 5 | 7 | 7 | 5 | 5 8 | 7 | 5 | 3 |
|-----|---|-----|---|---|---|---|---|-----|---|---|---|



95  $A^5$  (B<sup>5</sup>)  $F^5$  (G<sup>5</sup>) (Tacet 1°) Repeat section x3

For - ev - er — and al - ways.

Fig. 4

TAB

Fig. 5

TAB

99  $C^5$  (D<sup>5</sup>) (Sing 1° & 2° only)

(Oh, — oh, —

Synth. arr. Gtr. (play 3° & 4° only)

Elec. Gtrs. 1-5 play Figs. 1-5

TAB

103  $A^5$  (B<sup>5</sup>)  $F^5$  (G<sup>5</sup>) Repeat section x4

oh.) For - ev - er — and al - ways.

TAB



C<sup>5</sup>  
(D<sup>5</sup>)

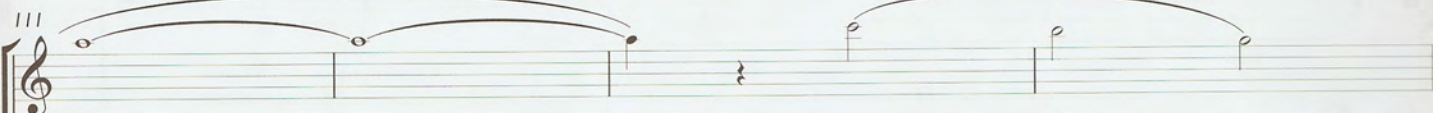
Elec. Gtr. I



Synth. arr. Gtr.



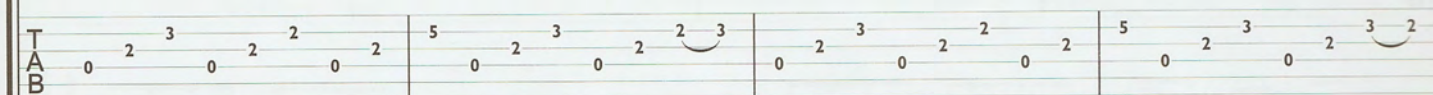
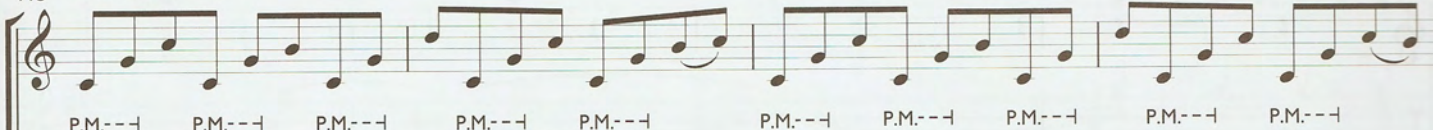
Elec. Gtrs. 2 &amp; 3 play Figs. 2 &amp; 3

C<sup>5</sup>  
(D<sup>5</sup>)

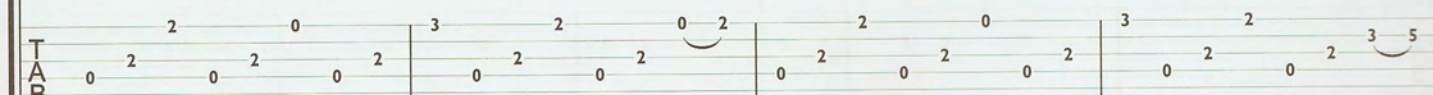
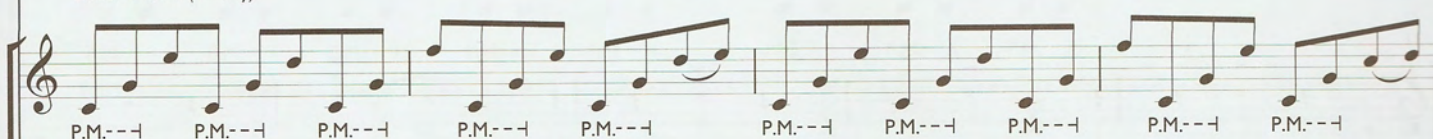
Synth. arr. Gtr. (1° only)



115 Elec. Gtr. 2



Elec. Gtr. 3 (1° only)





A<sup>5</sup>  
(B<sup>5</sup>)F<sup>5</sup>  
(G<sup>5</sup>)

119

Musical score for guitar, measures 119-122. The score is written for a guitar with a treble clef staff and a bass staff (TAB). The melody in the treble staff consists of eighth and quarter notes, with a pick-me (P.M.--) marking under each note. The bass staff shows the fretting hand positions with numbers 2, 3, 5, and 0. The key signature is one sharp (F#), indicated by the A<sup>5</sup> (B<sup>5</sup>) and F<sup>5</sup> (G<sup>5</sup>) chord symbols.

C<sup>5</sup>  
(D<sup>5</sup>)

Elec. Gtr. 2

123

Musical score for electric guitar 2, measures 123-126. The score is written for a guitar with a treble clef staff and a bass staff (TAB). The melody in the treble staff consists of eighth and quarter notes, with a pick-me (P.M.--) marking under each note. The bass staff shows the fretting hand positions with numbers 2, 3, 5, and 0. The key signature is one sharp (F#), indicated by the C<sup>5</sup> (D<sup>5</sup>) chord symbol.

N.C.  
(Drums)

127

Musical score for drums, measures 127-130. The score is written for a guitar with a treble clef staff and a bass staff (TAB). The melody in the treble staff consists of eighth and quarter notes, with a pick-me (P.M.--) marking under each note. The bass staff shows the fretting hand positions with numbers 2, 3, 5, and 0. The key signature is one sharp (F#), indicated by the N.C. (Drums) chord symbol.

131

Musical score for drums, measures 131-134. The score is written for a guitar with a treble clef staff and a bass staff (TAB). The melody in the treble staff consists of eighth and quarter notes, with a pick-me (P.M.--) marking under each note. The bass staff shows the fretting hand positions with numbers 2, 3, 5, and 0. The key signature is one sharp (F#), indicated by the N.C. (Drums) chord symbol.



# ASHES OF THE INNOCENT

Words and Music by Matthew Tuck, Jason James,  
Michael Paget and Michael Thomas

## TUNE GUITARS:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

♩ = 226

|  |                                  |                       |                       |                             |                                 |
|--|----------------------------------|-----------------------|-----------------------|-----------------------------|---------------------------------|
| <b>E<sup>5</sup></b><br>(F <sup>#5</sup> )<br> | <b>Dadd9/E</b><br>(Eadd9/F#)<br> | <b>Em</b><br>(F#)<br> | <b>C</b><br>(D)<br>   | <b>Cmaj9</b><br>(Dmaj9)<br> | <b>D6add11</b><br>(E6add11)<br> |
| <b>D</b><br>(E)<br>                            | <b>Csus2</b><br>(Dsus2)<br>      | <b>C5</b><br>(D5)<br> | <b>D5</b><br>(E5)<br> | <b>G</b><br>(A)<br>         | <b>Dsus2</b><br>(Esus2)<br>     |



**E<sup>5</sup>**  
(F<sup>#5</sup>)

(Sing bracketed note 2° only  
vox tacet on %)

Arghh! \_\_\_\_\_

Urghh! \_\_\_\_\_  
(peace.) \_\_\_\_\_

**Elec. Gtr. 1**

w/ dist. P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.

Fig. 1

**TAB**

4 4 4 4 4 4 7 6 4 4 4 4 7 4 4 7 4 4 7 4 4 4 4 4 7 6 4 4 4 4 7 4 4 7 4 7

## Elec. Gtr. 2

4fr 6fr 4fr 2fr 4fr 6fr 2fr

③

5

Arghh! \_\_\_\_\_

Urghh! \_\_\_\_\_

One, two, three, four...

**Elec. Gtr. 2**

P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.: -- | P.M.

Fig. 1

**TAB**

0 0 0 0 0 0 7 6 0 0 0 0 7 0 0 7 9 0 0 0 0 0 0 0 6 7 6 4 6 7 4



9

1. Ash - es of the in - no - cent, the end for you and me, —  
 2. Ash - es of the in - no - cent, re - mind me of the past, —

**Elec. Gtr. 2**

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.

*Elec. Gtr. 1 plays Fig. 1*

**TAB**

6 4 6 6 6 7 6 4 6 6 6 7 6

4 4 4 4 4 4 4 4 4 4 4 4 4

1.2. only

13

dark - ened screams of ag - on - y — are beg - ging: 'Set me free.' —  
 Tak - ing scars of vic - tor - y, — the time has passed too fast. —  
 (Beg - ging: 'Set me  
 (Has passed too

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.

**TAB**

6 4 6 6 6 7 6 4 4 6 4 2 4 6 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

17

Mourn - ing all your loved — ones as their bod - ies turn — to stone, —  
 Sing - ing bro - ken mel - o - dies like shards of brok - en glass, —  
 (free.)  
 (fast.)

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.

*Elec. Gtr. 1 plays Fig. 1*

**TAB**

6 4 6 6 6 7 6 4 6 6 6 7 6

4 4 4 4 4 4 4 4 4 4 4 4 4







29 C (D) Cmaj<sup>9</sup> (Dmaj<sup>9</sup>) D<sup>6</sup>addII (E<sup>6</sup>addII) D (E)

bring me to my knees, so as the

(Sing 2° only)

(Bring me to my knees,

**Elec. Gtrs. I & (2)**

\* All other instruments back in

TAB

33 Dadd9/E (Eadd9/F#) Em (F#m) Dadd9/E (Eadd9/F#) Em (F#m)

fi - re burns and the ta - bles turn, we'll

**Elec. Gtrs. I & (2)**

TAB

37 C (D) Cmaj<sup>9</sup> (Dmaj<sup>9</sup>) I. D<sup>6</sup>addII (E<sup>6</sup>addII) D (E) 2.3. D<sup>6</sup>addII (E<sup>6</sup>addII) D (E)

nev - er rest in peace, rest in

(Nev - er rest in

**Elec. Gtrs. I & (2)**

TAB



43

E<sup>5</sup> (F<sup>#</sup>s) Em (F<sup>m</sup>) Dadd9/E (Eadd9/F<sup>#</sup>) Em (F<sup>m</sup>) C (D) Cmaj<sup>7</sup> (Dmaj<sup>7</sup>)

Hold me, \_\_\_\_\_ show \_\_\_\_\_ me, \_\_\_\_\_ bring me to \_\_\_\_\_ my \_\_\_\_\_ knees,

peace.)

P.M. -----|

TAB

|                   |                   |                   |                   |                   |                   |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| (2)<br>(2)<br>(2) | (2)<br>(2)<br>(2) | (2)<br>(2)<br>(2) | (2)<br>(2)<br>(2) | (2)<br>(2)<br>(2) | (2)<br>(2)<br>(2) |
| 4                 | 4                 | 4                 | 4                 | 4                 | 4                 |
| 4                 | 4                 | 4                 | 4                 | 4                 | 4                 |
| 4                 | 4                 | 4                 | 4                 | 4                 | 4                 |

49

D6addII  
(E6addII)

D  
(E)

Dadd9/E  
(Eadd9/F#)

Em  
(F#m)

Dadd9/E  
(Eadd9/F#)

Em  
(F#m)

so as the fi - re burns and the ta - bles turn,

(Bring me to my knees,

TAB

(2)  
0  
2  
2  
2

(0)  
1  
2  
2  
2

(0)  
1  
4  
4  
4

(2)  
0  
2  
2  
4

(2)  
0  
2  
2  
4

(2)  
0  
1  
4  
4

(2)  
0  
2  
2  
4

54

*To Coda* ☐

C (D) Cmaj<sup>9</sup> (Dmaj<sup>9</sup>) D<sup>6</sup>addII (E<sup>6</sup>addII) D (E)

we'll nev - er rest in peace,

(Nev - er rest in peace.)

TAB



$\bullet = 226$

Csus<sup>2</sup> $(D_{\text{sus}}^2)$ 

59

59

Elec. Gtr. 2

TAB

The musical score for page 59 consists of two staves. The top staff is for the electric guitar, labeled "Elec. Gtr. 2". It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a slur over it. The second measure contains a whole rest. The third measure contains a whole note chord with a slur over it. The fourth measure contains a whole note chord with a slur over it. The fifth measure contains a whole note chord with a slur over it. The sixth measure contains a whole note chord with a slur over it. The seventh measure contains a whole note chord with a slur over it. The eighth measure contains a whole note chord with a slur over it. The bottom staff is a tablature, labeled "TAB". It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a slur over it. The second measure contains a whole rest. The third measure contains a whole note chord with a slur over it. The fourth measure contains a whole note chord with a slur over it. The fifth measure contains a whole note chord with a slur over it. The sixth measure contains a whole note chord with a slur over it. The seventh measure contains a whole note chord with a slur over it. The eighth measure contains a whole note chord with a slur over it.

**Elec. Gtr. I**

[illegible]

E<sup>5</sup>  
(F<sup>#</sup>5)

Elec. Gtr. 2

63

63

TAB

14 12 14

1/2

**Elec. Gtr. 3**

w/ dist.

TAB

9-11-12 9-11-12-9 11-12-14-16-18 14-16-18 14-16-18 15-17-19 16-17-19

Elec. Gtr. I

Fig. 2

P.M.

TAB

4 4 2 4 2 4 4 X X 4 2 4 2 4 4 4 5 5

4 4 2 4 2 4 4 X X 4 2 4 2 4 4 4 5 5

4 4 2 4 2 4 4 X X 4 2 4 2 4 4 4 5 5



Csus<sup>2</sup>(Dsus<sup>2</sup>)

Elec. Gtr. 2

67

67

14

(14)

Elec. Gtr. 3

Elec. Gtr. 1 plays Fig. 2

P.H.

19

full

19

19

full

19

16

16 17 16

E<sup>5</sup>(F<sup>#5</sup>)

Elec. Gtr. 2

71

12 12 12 14

14 14 16 16

12 14 16 12 14 16 12 14

16 12 14 16 12 14 16 14

Elec. Gtr. 3

16 16 16 17

17 17 19 19

16 17 19 16 17 19 16 17

19 16 17 19 16 17 19 17



Csus<sup>2</sup>  
(Dsus<sup>2</sup>)  
Elec. Gtr. 2

75

w/ wah  
Elec. Gtr. 1 plays Fig. 2

TAB

78

Elec. Gtr. 2

E<sup>5</sup>  
(F#<sup>5</sup>)

TAB

81

C<sup>5</sup>  
(D<sup>5</sup>)  
Elec. Gtr. 2

TAB

Elec. Gtr. 3

Elec. Gtr. 3

TAB

Elec. Gtr. 1

P.M. -----

TAB



84

D<sup>5</sup>  
(E<sup>5</sup>)

TAB

TAB

TAB

P.M. let ring-----

P.M.-----let ring-----

TAB

TAB

TAB

87

E<sup>5</sup>  
(F<sup>#5</sup>)

Elec. Gtr. 2

D<sup>5</sup>  
(E<sup>5</sup>)

TAB

TAB

TAB

P.M.-----let ring-----

let ring-----let ring-----

TAB

TAB

TAB



C<sup>5</sup>  
(D<sup>5</sup>)D<sup>5</sup>  
(E<sup>5</sup>)D. al Coda  
(back to start)

Elec. Gtr. 2

91

TAB 4 6 7 7 9 7

Elec. Gtr. 3

TAB 2 4 6 6 7 6

Elec. Gtr. 1

P.M. let ring P.M. let ring

TAB 0 0 0 0 3 0 3 2 2 2 2 2 2 5 2 5

## ⊕ Coda

95

D<sup>6</sup>add11 (E<sup>6</sup>add11) D (E) G Dsus<sup>2</sup> (A) (E<sup>6</sup>add11) Csus<sup>2</sup> (D<sup>6</sup>add11)

rest in peace!

Elec. Gtrs. 1 & 2

TAB 0 2 2 6 0 0 4 6 7 6 7 4 4 2 2 0 0

w/ noise, feedback, FX ad lib.



# Notation and Tablature explained

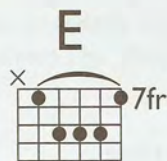
## Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'.

An O above a string means 'play this open string'.

The black dots show you where to put your fingers.



A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

## Tuning your guitar

The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning; this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

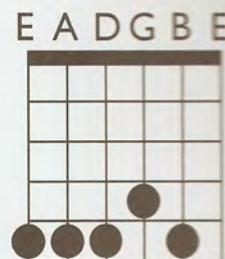
## How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:

Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.



## Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

## Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc. A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

## Reading Guitar Tab

Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a staff in standard musical notation above it. The guitar tablature staff has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab staff. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an 'x' (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.

Ex. 1

Ex. 2



# Notation of other guitar techniques

## Picking hand techniques:

### 1. Down and up strokes

These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

### 2. Palm mute

Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

### 3. Pick rake

Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

### 4. Arpeggiated chords

Strum across the indicated strings in the direction of the arrow head of the wavy line.

### 5. Tremolo picking

Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

### 6. Pick scrape


Drag the edge of the pick up or down the lower strings to create a scraping sound.

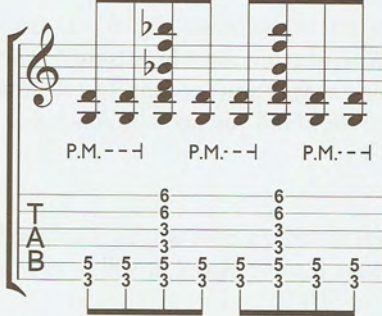
### 7. Right hand tapping

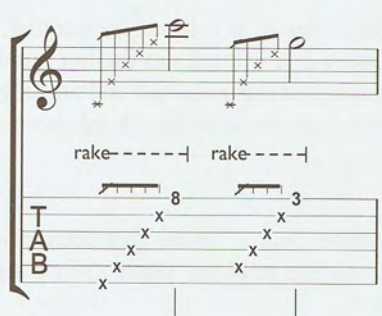
'Tap' onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.

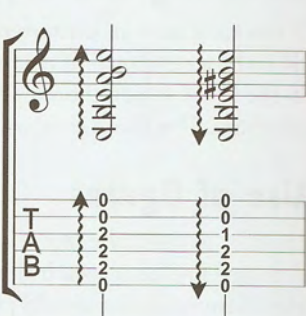
### 8. Tap slide


As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

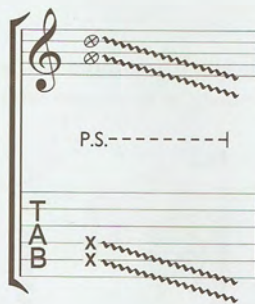
1. 

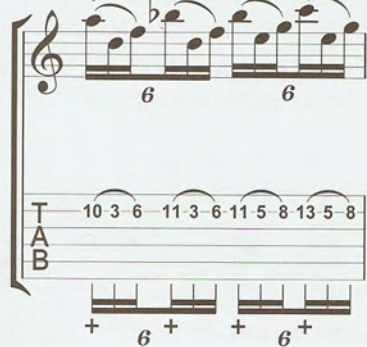
2. 

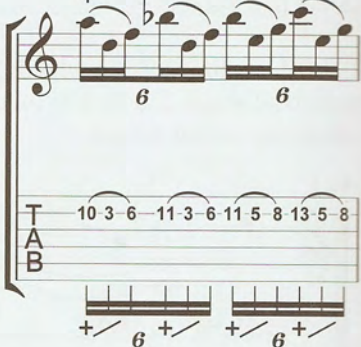
3. 

4. 

5. 

6. 

7. 

8. 



# BULLET FOR MY VALENTINE

## SCREAM AIM FIRE

SCREAM AIM FIRE. EYE OF THE STORM. HEARTS BURST INTO FIRE. WAKING THE DEMON  
DISAPPEAR. DELIVER US FROM EVIL. TAKE IT OUT ON ME. SAY GOODNIGHT  
END OF DAYS. LAST TO KNOW. FOREVER AND ALWAYS  
BONUS SONG: ASHES OF THE INNOCENT



FABER *ff* MUSIC  
fabermusic.com

ISBN10: 0-571-53174-1  
EAN13: 978-0-571-53174-5



9 780571 531745